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VOLUME LV

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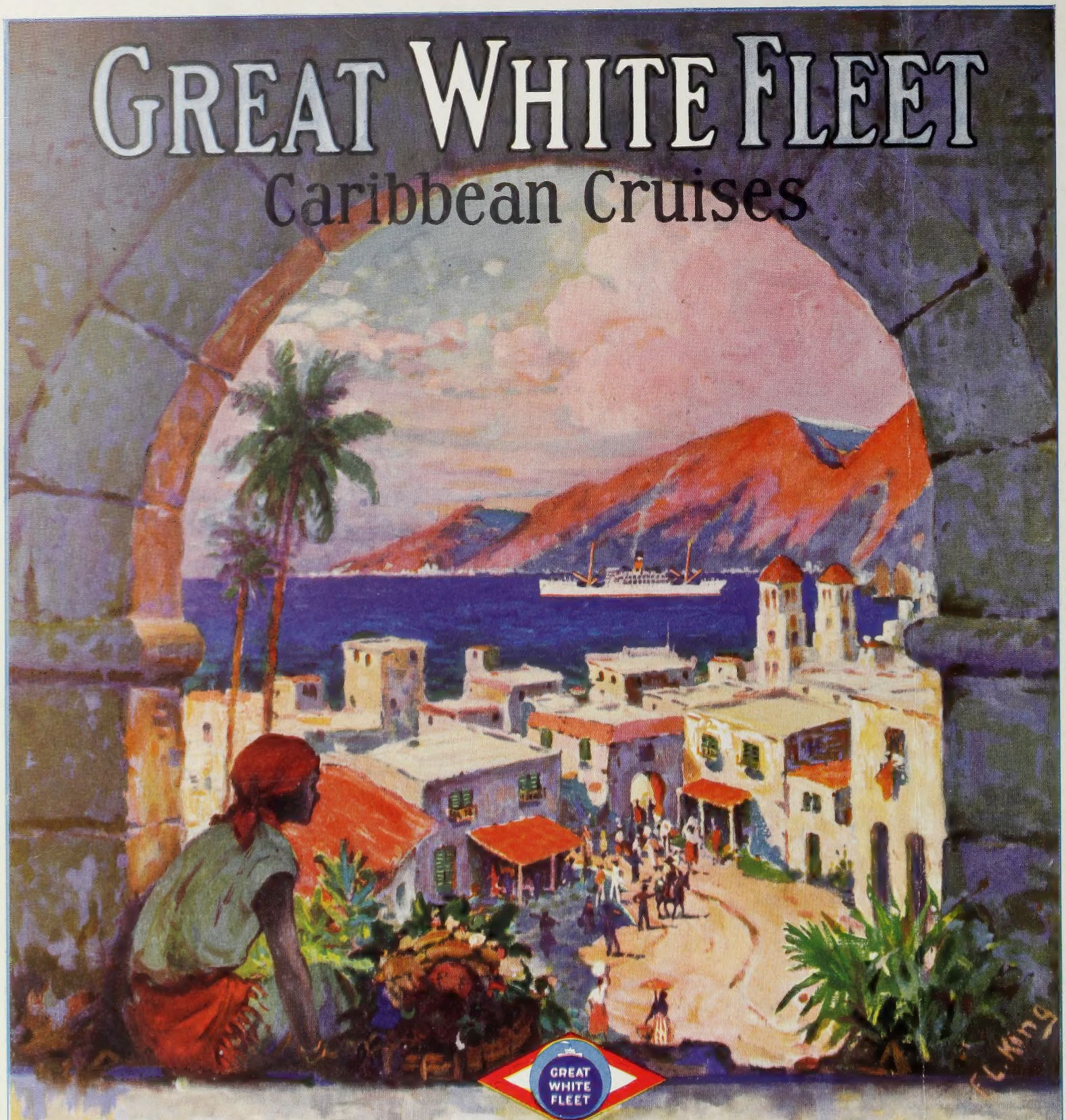

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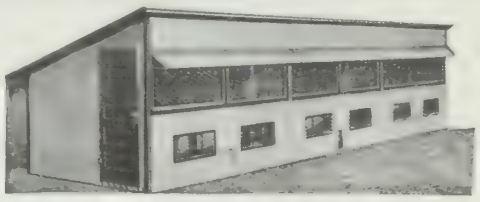

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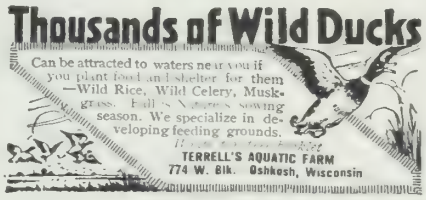

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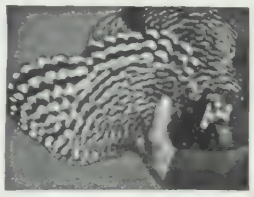

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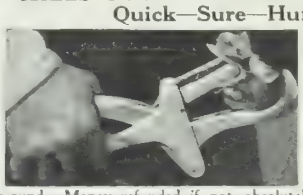

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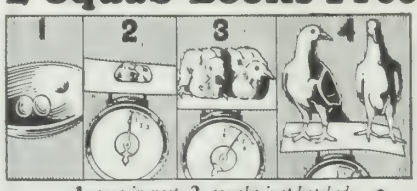

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THE DOG FANCIER'S CORNER

by GEORGE W. R. ANDRADE

IT HAS been the history of the dog game in the United States that as each breed began to come into prominence a group of loyal fanciers of that breed banded themselves together for the purpose of forming a national specialty club. These clubs have done a great deal in educating newcomers and in raising the quality of the breed for which they stood. As a general rule, the national specialty club of a particular breed has a membership which consists of the representative breeders throughout America. These men, guided by years of experience, unselfishly give their time, and in many instances their money, to the end that the breed of dog in which they are interested may benefit.

One of the most important ways to help a breed is to supply reliable information to those desiring it, and to assist those who are novices in the breed with sincere advice. The breeding and showing of dogs is a very fascinating pastime. Those who own a dog or two and who have never taken a real interest in their animals are certainly not getting the utmost enjoyment out of them.

Herewith is a list of national specialty clubs. Each is working for the benefit of its particular breed. The Secretary of any of them will gladly mail a copy of the Standard of the particular breed in which the club is the prime mover. Going over the Standard is most enjoyable and useful and will allow a novice to learn the points which are most desirable in the breed of dog in which he is interested. Every dog fancier should have at hand for ready reference a copy of the Standard for any breed which he owns.

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Above. Champion Bello von Schonbush, one of the foremost Great Danes of the country, belonging to Erin Dane Kennels, Ardmore, Pa.

Below. Ch. Outpost Sheila, a splendid type of Kerry Blue, bred and owned by The Outpost Farm Kennels, Ridgefield, Conn.

Above. The international champion shepherd Claus v Kuhfelde, a champion in Canada, the United States, and Holland, belongs to LaSalle Kennels, Minneapolis, Minn.

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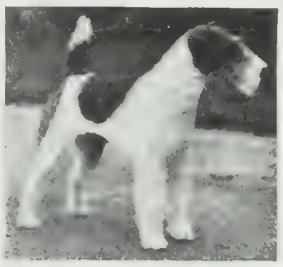

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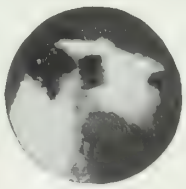

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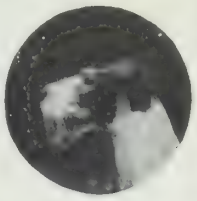

BLISELKAMP

The outstanding Jersey cow Design's Oxford Pride, owned by the Twin Oaks Farm, Morristown, N. J., won the grand championship at the 1928 Eastern States Exposition

STROHMEYER

W. C. Wylie of Howick, Quebec, owns Nellie Osborne of Elmshade 16th, the world's record Ayrshire, which produced 27,198 pounds of milk and 1,257 pounds of butterfat in 365 days

PADDOCK, RINGSIDE, AND BYRE

by GEORGE W. R. ANDRADE

WITH conditions as they are to-day, the man who can afford a country place is he who has been successful in the business world. Intelligence and keen competitive spirit have carried him to a strong financial position. So deeply instilled in most business men is this competitive spirit that a rest is difficult to arrange, but a change, which is equally helpful and much more enjoyable, can well be found in acquiring a livestock breeding establishment or in including such an establishment in the country place already owned.

This course offers an opportunity to compete with other individuals, for practically every state has annually a state fair, at which the exhibiting and judging of livestock is a most important feature. In addition to the state fairs many counties hold livestock shows of their own, and these are usually well attended and offer worthwhile competition.

As the summer season progresses and fall sets in, the larger shows take place, with the Eastern States Exposition and the National Dairy Show the decided high points for dairy breeds.

Horse shows occur frequently through the year, although the late spring and early summer months seem to be the most popular ones because of the fact that shows can be held outdoors under very enjoyable conditions. Excellent exhibits are staged in and around many of our larger cities and in the summer colonies as well. As the season turns to fall the shows grow larger and larger until the great National takes place. This year, the Brockton Fair (Brockton, Mass.,) was a wonder from the point of number of entries and keenness of competition.

Speaking of horse shows, it is to be hoped that all who have an opportunity will make it a point to attend the National Horse Show at Madison Square Garden, New York, from November 8th to the 14th inclusive. A record entry seems very likely and excellent quality is assured, as most of the leading circuit winners of 1928, not only from the United States but also from Canada, will be there.

A man who needs competition to enjoy a sport can find a world of it among the livestock fraternity. A herd or a flock will furnish much of real interest, and strange as it may seem, a successful show herd can travel quite extensively and defray its own expenses by its winnings.

Riding is an extremely healthful form of exercise and most exhilarating. For a surprisingly small amount one can keep a horse or two for daily use under the saddle. When one becomes a little proficient in handling horses the thrill of the chase and the call "Tally ho!" are indeed high points. During the most delightful fall season a wealth of pleasure is in store for those who ride. Fox hunting with horse and hounds is one of the oldest of our present-day sports.

Below. Border King of Roberts, grand champion Guernsey, National Dairy Show, 1927, belongs to Glencliff Farm, Independence, Kan.

HAAS

Jonquil, one of the leaders in 1928. This beautiful mare, owned by Burton A. Howe Esq., of New York City, won the Kentucky State three-gaited championship for three years in succession under three different judges

Below. Sir Fobes Ormsby Hengerveld, grand champion Holstein at Eastern States Exposition, 1928 (his sixteenth grand championship), belongs to Elmwood Farm, Deerfield, Ill.

Look out for Sore Throat —check it with LISTERINE —so powerful against germs

After one of those late-season football games when the weather is bad, up come the medical reports with their unhappy sequels.

Raw, rasping throats . . . head colds . . . chest colds . . . grippe . . . "flu".

Yet many of the less serious cases might have been prevented by the prompt use of Listerine, full strength.

Because full strength Listerine is powerful against germs. And most cold weather complaints are caused by germs.

It may interest you to know that full strength Listerine kills even the B. Typhosus (typhoid) germ in 15 seconds. There is power indeed! Yet Listerine is so safe it may be used in any body cavity.

At the first sign of throat trouble, after long exposure to bad weather, or to germ-laden crowds, gargle with Listerine full strength systematically.

Listerine immediately attacks the disease-producing bacteria in mouth and throat. Time and time again it has prevented a cold or sore throat from becoming serious. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

To escape a cold

use Listerine this way:

You can materially lessen the risk of catching cold by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious:

Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried.

Isn't this quick precaution worth taking?

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The safe antiseptic

Have you tried the new

LISTERINE SHAVING CREAM?

Cools your skin while you shave and keeps it cool afterwards. An outstanding shaving cream in every respect.

For the
MODERN HOME

A rare old tapestry fragment, found in Italy, forms the background for this Coromandel Commode. The terra-cotta bust is French.

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1822 CHESTNUT STREET
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DECORATION + FURNITURE

A replica in little of COUNTRY LIFE'S *colorful Christmas cover. Look for it on the newsstands in late November*

TALK OF THE OFFICE

CHRISTMAS LOOMS IN THE OFFING

READING COUNTRY LIFE'S horoscope for the month of December is one of the easiest and most pleasant tasks that falls to our lot. For the December issue is our big Christmas annual and the only difficulty we have is in holding ourselves in check and not becoming too enthusiastic about our great Christmas pie.

Where to begin? That's a question. One feature equals another, but perhaps we'd better begin with the supplements—those lovely paintings suitable for framing—really gorgeous bits of color. There is one color insert that comes loose. It is a fine old medieval scene entitled "The Battle of Hastings" and is reproduced from a lovely panel by Frances Burr, the gifted artist who has successfully revived the ancient art of working in gesso, a sort of colored plaster.

Then there are four other colored inserts: a lovely "Annunciation" by David, a stunning ship by Charles R. Patterson, a soft and lovely painting of ducks in flight by Courtenay Brandreth that is exquisitely Japanese in feeling, and finally a charming genre painting full of the feeling of bygone days by F. Ballard Williams. These colored inserts are as fine as any we have ever published in COUNTRY LIFE.

The issue contains also a portfolio of eight etchings by gifted artists reproduced by a special process that holds all the qualities of the original etchings. There are etchings by Marguerite Kirmse, Sears Gallagher, John Taylor Arms, Mary Coulter, Peter Marcus, J. Paul Verrees, W. J. Shaldach, and Levon West, all well-known artists whose work is in great demand.

And speaking of well-known names, an issue that contains stories by Selma Lagerlöf, Joseph Conrad, Hilaire Belloc, Alice Van Leer Carrick, Charles W. Russell, Louis Golding, and Homer King Gordon is indeed worthy of notice. And all these stories are illustrated by well-known artists, the illustrations being splendid complements of the text. Larded in with the fiction are Christmas poems, a Christmas hymn, Christmas cards, Christmas decorations, and a delightful Christmas playlet by Katharine Garrison Chapin entitled "The Lady of the Inn." In addition there is as thrilling an account of the Quebec dog races as you could read anywhere, by an eye witness of last year's epic race.

The whole Christmas issue, pictures, stories, and jingles can be found, in case you are so unfortunate as not to be a subscriber to COUNTRY LIFE, done up in an attractive holiday box on the newsstands.

THE COVER

And, oh, yes, you'll love the quaint old-fashioned cover (reproduced above) that William Fuller Curtis designed for the issue. Owing to the tremendous cost of publishing the issue, the number of copies put on sale on the newsstands is necessarily limited. Therefore, if you have not subscribed—a word to the wise is sufficient; and we know that you will have a Merry Christmas indeed.

Minuet

Because it is the first pattern in the famous American Series in Sterling; because a noted antiquarian pronounced it "the only silver pattern in perfect accord with authentic Early American interiors"; because its simplicity and grace have won it honored position on some of the most famous tables in the land; and finally, because these same aristocratic qualities make Minuet exquisitely at home in any setting.

Pine Tree

Because it is the second (and latest) pattern in the American Series; because it expresses modernity with great charm in the native manner; because in outline and decoration it symbolizes the beloved and lovely tree that is most truly representative of America; and finally, because it emphasizes its modernism in a daring way by reproducing, on the back of each piece, the quaint pine tree that was America's first stamp of sterling silver.

Wedgwood

Because it recaptures in solid silver the fragile-seeming daintiness and dancing grace that have made Wedgwood potteries immortal; because the fine workmanship manifest in every detail of its design recalls exquisite frost traceries and the loveliness of rare old lace; because its delicate richness blends with either luxurious surroundings or simple things; and finally, because it is the most feminine of silver patterns.

Fontaine

Because it so magnificently brings back the fascinating France of the Louis'; because its gleaming, detailed perfection makes it a worthy namesake of that master designer, Pierre Francois Fontaine; because its weight and wonderful richness mark this as one of the rare designs that could never be mistaken for anything but *solid* silver; and finally, because it makes divinely possible all the effect and all the thrill of setting one's table with real old family silver.

Trianon

Because it expresses in every line the spirit of its famous inspiration at Versailles; because it is authentic French Renaissance design reduced to its simplest and most pleasing terms; because it is as dignified as the First Families of Virginia, and as charming; and finally, because it has a splendid stateliness in which (we are constantly told) its possessors take an increasing pride with continued ownership.

Other *interesting things about this silver*

A twenty-six piece starting set (eight teaspoons, four knives, four forks, four bouillon spoons, four individual salad forks, and two tablespoons) in the Minuet or Pine Tree pattern costs $73.35; in the Wedgwood pattern, $75.70; in the Fontaine design, $90.00; and in the Trianon design, $75.35 . . . Teaspoons (shown here) as low as $11.00 for six. Tea and coffee sets and a complete assortment of serving dishes and decorative pieces are available to match whatever flatwear pattern you choose.

STERLING

MERIDEN, CONN.

The Perfect Hostess . . . . according to Elsie de Wolfe

"Correct Table Silver—Its Choice and Use" is an exquisite magazine-size brochure prepared under the supervision of the authority on interior decoration who is herself a most successful hostess. It tells how to build a complete silver equipment; gives the newest uses for each piece, and illustrates ideal table settings. A copy of this book will be sent you for a fraction of its actual cost. Just send twenty-five cents, with this coupon.

International Silver Co., Meriden, Conn. C. L. 11-28

Enclosed is 25c (coin or stamps), for which please send at once my copy of "Correct Table Silver."

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COUNTRY LIFE

Contents

for

NOVEMBER

1928

The only active volcano in the United States, Mount Lassen in California, is an object of interest to tourists. Unlike most volcanoes, its unusual appearance gives no hint of the seething caldron within

Editor
REGINALD T. TOWNSEND

Midwinter Travel Number

VOLUME [illegible] NUMBER 1

Managing Editor
R. A. STURDEVANT

Cover Design . . . . . *Julius Delbos*
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Even those who have been brought up in constant association with every famous Packard of the past, comment enthusiastically upon the vastly improved riding comfort of the new Packard Models.

A combination of Packard and European inventions, the new Packard Shock Absorbing System is almost magical in its effects. It makes the new Packard Eight not only the easiest riding car in the world but also the safest.

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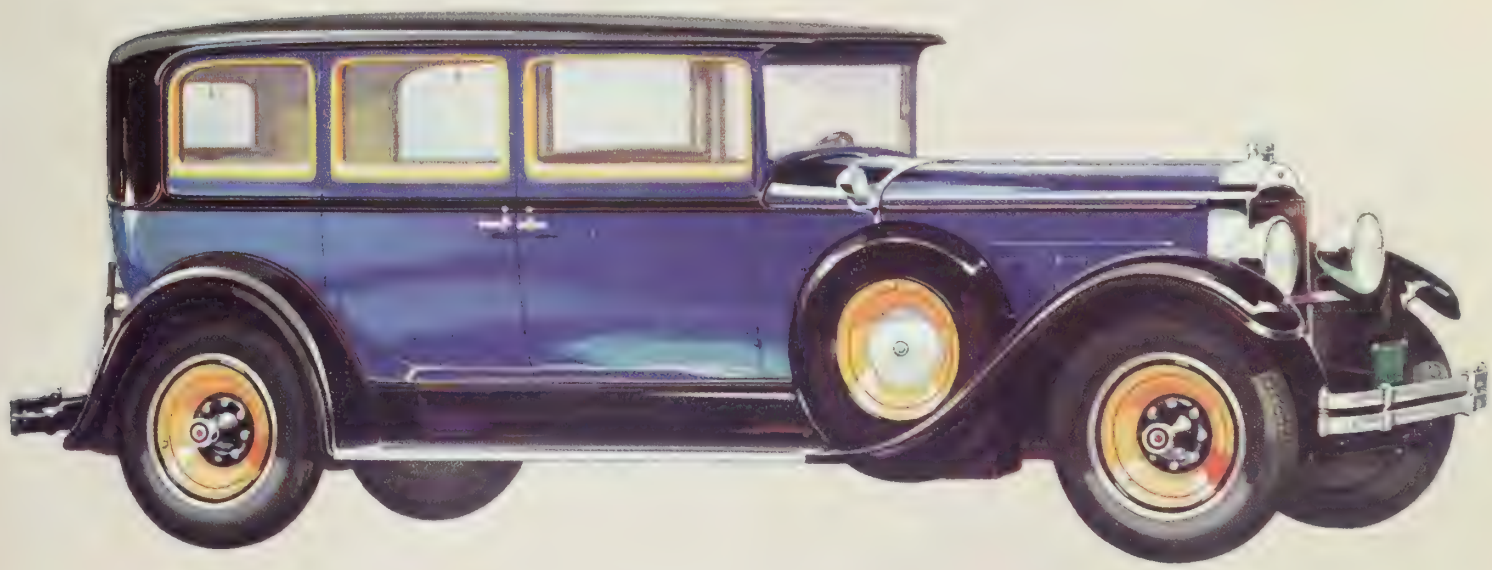

HAMLET

by Miguel Viladrich

This is the eleventh of a series of paintings from the art museums of the United States to be reproduced in COUNTRY LIFE each month

COUNTRY LIFE
NOVEMBER
1928

Aloha—Hawaii

by STEPHEN HAWEIS

Color illustrctions by the Author

The brown statue of Kamehameha I in its gilt ceremonial robes

THE place many of us call "Hawire" blithely, and with no sense of sin, is a group of islands a thousand miles long. The four principal islands are called Hawaii, Oahu, Molokai, and Kauai, and in the whole group there are about 333,000 people, white and near-white, yellow and near-yellow, near-brown and brown. It is the melting pot of the world and it makes a pleasant enough solution of the color questions. What Hawaii is to-day, the whole world will probably be three hundred years hence, when transportation has made a complete emulsion of all the races of men upon earth. Hawaii is just a little ahead of the times—a little more than up-to-date.

Hawaii, the scene of many fierce wars, is now as tranquil as a steamship folder. There is no more savage fighting upon the beaches, the people have forgotten how to make spears and shields; in case of attack they would be obliged to rely solely upon modern artillery, fortifications, soldiers, and the American fleet. Saul indeed slew his thousands, but our little David of Civilization can do better than that.

And the old gods are dead!

Exactly how many true faiths there are in the islands I do not know, but it was none of them which took the curse off the unlucky ship. It was a strange god, an old Hawaiian god, before whom the Board of Directors bent the knee; that is, of course, after the manner of Directors, they paid somebody else to bend his knees on behalf of the ship—well, if you insist, on their behalf also. Of course it was all nonsense. And at the same time, with several millions of dollars invested it was absolutely necessary to do something about it. You know how it is in Italy when a man is accused of possessing the evil eye . . . nobody will have anything to do with him; nonsense again, but very sensible to the owner of the eye. That is how the Board of Directors felt about the matter. So an old Hawaiian, an elder of the church, a true Christian, and one having also the magic fish-eye which gave him peculiar authority, was approached delicately. He was known to have the power—he knew the prayers and incantations which would appease the god.

"How many victims had he claimed for the ship? Ten! That is enough, he should be satisfied with ten. And one of them was an aviator? But I would not wish to lose my position in the church, it is against religion, no, I could not do it, no, no. . . ."

"But ten victims, and the ship half empty on its last voyage, the sailors deserting through fear of traveling with her . . . and the evil fame of so fair a ship; that will hurt the islands—more, it will hurt everybody in the islands!"

"But the god is angry . . . to name a ship for a creature which betrayed a Hawaiian princess . . . that was senseless! Why would he not be angry? Did they not know that the flying fish brought disgrace and connived at the dishonor of Laka, the sister of Pele, when to him was entrusted the sacred duty of bringing her to her husband as a blameless bride?"

"Kikaihile Moku is still alive. He could be appeased?"

"It is against my religion. Thou shalt have none other gods before me; it is the first commandment and yet . . . if he has had ten victims, that ought to be enough. You know, and I know, that there are more gods than one, but the Christians do not know it, and I am now a Christian . . . what to do! Besides, if I should undertake to do this, I must needs have some part of the ship upon which to pray."

"You could have her flag and a life-buoy, with her name painted on it in large letters; would that be enough?"

"It would be enough . . . and ten men have been killed!"

At last the old kahuna was prevailed upon to perform the ceremony in secret. Nobody saw with what ingredients he chose to attract the attention and to cajole Kikaihile Moku, but he was cajoled and the ship was made safe with ancient ritual. The Board of Directors ceased wrinkling their foreheads and no doubt caused the necessary check to be translated into the necessary reward, one bottle of Bourbon whiskey and a complete suit of clothes. Base money itself could not appear in

With the thermometer varying scarcely thirty degrees the year around, Hawaii may fitly be described as the land where "everlasting spring abides." The surf here provides a speed and power that are never stilled, and swimming, surfing, outrigger canoe riding, and all forms of water as well as land sports are enjoyed the year through

The primitive dugout canoe is still in evidence, and those who find surf-boarding too strenuous can ride the rollers in these heavy outriggers for nearly half a mile

the transaction, and a few days later that elderly Hawaiian was praying again with equal fervor to the Christian God in a pagan studio. He showed the life-buoy and the flag and explained the situation and its gravity to Jehovah and, incidentally, retains his seat in the governing body of his own true faith.

But all this was long ago, when the people still did not quite comprehend monotheism and the doctrine of the Trinity! Are you sure it was so long ago? Ask the Directors.

HONOLULU, like a magic drop of water swollen to a flood, has overflowed its boundaries and is rising year by year to higher levels upon the mountains of Oahu. Many homes are already high upon the buttressed hills and at night, like phosphorescence, their lights bespangle the darkness. By day one is conscious of a great variety of trees which shade every house except in the completely business sections, and before the judiciary a brown statue of a native king with gilt ceremonial robes beckons in welcome to the white man and his wisdom.

If the shade of Kamehameha I lingers about his effigy at all one wonders whether he would still wish to welcome us with a whole heart, for changes which he could not have imagined have come since Captain Cook landed at Kauai in 1778 with his pig-tailed sailors and the British warriors whose red coats the natives supposed to be their own skins. No doubt that their sunburn added to the illusion.

Presently came the New England missionaries who taught the gospel and gave them indirectly many less desirable by-products. Commerce also landed silently upon the fertile shores. First the roar of the cannon from a frigate, then the homily, the roar from the pulpit, and now, when one has ceased and the other is rapidly losing its power to appal, the still small voice of Commerce. What does it say? Its final word is writ on sign posts in every business yard, "Keep out. This means *you!*" And side by side with the familiar words is the translation into the Hawaiian tongue, *kapu*, or sacred, a place not to be trodden by bare brown feet, but reserved for the booted tread of the elect "on business only." The whole recent history of the islands is to be read in that contrast.

Wind-blown palms reflected in amber and jade lagoons, the rainbow hues of flowers in riotous bloom, iridescent sunsets of a splendor unknown elsewhere—in such unforgetable pictures of enduring beauty Hawaii lives in the memory

Our civilization has always consisted largely in giving people needs which alone can satisfy. It horrified us to find a people

Surf-boarding, the sport of the ancient Hawaiian kings. With the power of a wave beneath the tail of the board, one may ride over waist-deep water for half a mile—but it is not so easy as it looks

wearing tapa cloth, grass skirts, and feather cloaks which we could not supply. We taught the Hawaiians to wear Mother Hubbards of grotesque design but requiring in their making a great deal of cotton cloth.

It is curious to remember that the Hawaiians had silk from China before they ever saw cotton. Kamehameha had immense stores of silk which gradually became distributed among his subjects. It may be that some of that silk has remained in the temperament of the people, but physically the race has certainly deteriorated. Aforetime there were men than whom no finer were ever bred anywhere; now it is rare to see anything approaching physical perfection and then it is not a chief, but generally a beach-boy or an instructor in swimming who rides through the breaking waves of the reef upon a plank somewhat like a coffin lid.

NOR are the people alone to be missed. Their arts have gone also. Nowhere in the Pacific was the art of painting tapa more highly developed than in Hawaii. All that is left of it now are a few fragments in the Bishop Museum and some private collections. The tapa mallets no longer make their song beneath the hau trees and a great deal of beauty and refinement has been lost with its ceasing. There were songs and ceremonial dances rivaling in beauty the Song of Solomon, as for instance this old *mele*, which has always been held in high esteem by the Hawaiians:

Hole Waimea i ka ihe a ka makani
Hao mai na ale a ke Kip pu 'u-pu' u
He laau kala-ihi la na ke anu.
I o'o i ka nahele o Mahiki.
Ku aku la oe i ka Malanai a ke Ki-puu-puu,
Nolo ka maka o ka oag-wai o Uli;
Niniau, eha ka pua o Koai,
Eha i ke anu ka nahele o Wai-ka-e,
A he aloha, e!
Aloha Wai-ka la'u me he ipo la:
Hele hihiu, pili, noho i ka nahele.
Me he ipo la ka maka lena o ke Koo-lau,
Ka pua i ka nahele o Ma-hule-i-a,
E lei hele i ke alo o Moo-lau
E lau ka huaka'i-hele i ka nahele.
O ku'u noho wale iho no i kahua, e-e,
A he aloha, e-e.
O kou aloha ka i hiki mai i o'u nei.
Mahea la ia i malo iho nei?

The wonders of Hawaii's natural beauties are easily accessible to the visitor, for broad concrete highways wind through sisal and pine-apple plantations and from level ocean beaches to rugged volcanic craters and sparkling mountain waterfalls

This *mele* is ascribed to King Liholiho, Kamehameha II, who died on a visit to England in 1824. It is full of subtle plays upon words and references to nationally known powers and characteristics of natural things which are of

The primitive dugout canoe is still in evidence, and those who find surf-boarding too strenuous can ride the rollers in these heavy outriggers for nearly half a mile

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One of the many varieties of surgeon fish found in Hawaiian waters, so called from the sharp lancets it carries at the base of the tail, one on either side

course impossible to render in any translation. In English it reads:

Waimea was rough-handled by Love, with shafts of the wind,
While Kipuupuu blew jealously with gusty breath.
Love is a tree that is blighted by the cold,
But it thrives in the woods of Mahiki.
Thou art beaten (Waimea), but with stripes of Love;
The drip-filled well is welcome in the wilds,
The secret flower of fragrant Koale is bruised and weary,
Waikae's grasses are stung by coldness,
And this—it is love!
Wai-ka loves and is my Beloved,
Dear as my heart is Ko-ku-lau's golden-petalled eye;
It is my flower in the tangled woodland, Hule-f-a,
A travel-wreath to lay between the breasts of love,
A shade to overspread the upland path I climb;
Love-touched to madness, only a wildwood home is now for me,
But still I cling to thy memory of another place
For love, it is love!
And your love cometh unto me even here,
But ah, where did it hide so long, until this time?

Do I mean the hula? Yes, but the old hula bore no more relation to the hula of to-day than the Song of Songs bears to "Red Hot Mamma." The vulgarity of the shimmy, sifted into the South from the Congo slave-tribes, remaining like a sediment in the coarsest of Caucasian imaginations, has defiled the old Hawaiian dancing. Again the spirit of what was *kapu* has become "Keep out—this means you!"

THOSE who still know the meaning of the ancient dances are few: the hula dancer of to-day has never experienced the austerities of the training which was necessary to make a real dancer. This generation will see the end of it, both here and in Burmah and Cambodia where other ancient dances are being borne down by the sheer weight of phonograph records.

Twenty years hence vast sums of money may be spent in the attempt to recover what to-day we are allowing to die out with a shrug of an indifferent shoulder. It is still there for people who are patient and perceiving enough to find it, but for us, to whom dancing celebrates neither love for the gods nor the beauty of women, it is not easy to recognize even when found.

Our own tribal dances have never meant any more than that the dancer is active and presumably healthy and desirable. We have not progressed much farther than that in the language of love and poesy in movement. The pulse may beat without the heart, and what stirs a beautiful passion in one mind may be expressed by another merely by "Gee, that's good exercise!"

BUT the charm of Hawaii is something deeper than we can entirely destroy with hotels and soda fountains. It is in the air and the sea, in the very fact that there is a mixture of many races which persist in an unstandardized view of life, and one quite different from ours. Japanese, Chinese, Portuguese, Filipinos, and Koreans together with Americans and Europeans, each makes his mark upon life in Hawaii.

It is the "beauty touched with strangeness" which takes hold of our hearts, and though we believe never so fervently that the acme of the only possible civilization has been reached in Iowa, Kansas, or Vermont, or wherever we happen to come from, it is the unknown red poster with incomprehensible characters, the slip-flop of straw sandals beneath a discreet

Squirrels and butterflies, the former so named because they are red and never eat any kind of nut; the latter because they never go near the flowers of the sea

kimono in an over-legged age, the onyx-eyed children in the small barber-shop which gave the real thrill to our holiday, did we but know it.

THERE are some who think that life in Hawaii is one long debauch without consequences due to grave circumstances which have now resulted in a curfew bell, after which all young people must be home with their parents. Others who live here will tell you that Honolulu is "Main Street with a palm tree." But indeed it is a prosperous city in which men work hard and have built up a charming society.

The hospitality and gaiety are those of a small place where hospitality has not been abused. There are country clubs for those whose delight in life it is to smite the small white ball, there are faultless tennis-courts, dancing floors and bathing beaches, good roads and plumbing everywhere. Bright coolie coats (can the white race invent nothing beautiful for itself!) vie with the hibiscus blossoms and flowering trees in endless variety. The banana waves its banners before the bread-fruit tree, and there is sufficient shade everywhere from the never too hot sun. There are tasseled plumes on vine and shrub, and the mynah birds sing and quarrel in noisy groups under one's very feet.

The long country roads are watched by a special committee which plants and preserves whatever will help the pleasure of the eyes. Cocoanuts, indigo, and ginger grow in the hedges, and elephant ears flap over the streams which flow from a hundred waterfalls. Occasionally a cleft stick in which a prayer flutters in honor of somebody's honorable ancestor reminds us anew that there are others who think as they choose about death and immortality.

There are no scarlet reminders that the Gulp Gasoline will remove headaches and chilblains, no gigantic books telling where the British were defeated, and we are permitted to forget what kind of cigarette Mary Pickford uses in her fireless cooker. It is a relief to those who are not fond of literature. Oahu will not be defaced.

A gigantic pickle once made its appearance overnight proclaiming that its brothers could be purchased in a specified number of varieties. There were no hard words, but the ladies of Honolulu proceeded to order pickles and catsup from every grocer, stipulating only that they should not be the product of the owner of the offending pickle. The pickle was removed.

Presently somebody's tires were emblazoned on the Pali, completely hiding the exquisite panorama from mortal eyes, and at once a law was made forbidding all such blasphemies. It is incredible what a blessed rest to the eyes has been brought about.

THERE is another thing of practical value which the mother country might learn from her smallest child. The island of Kauai has adopted a means of curbing the speed-hog and protecting the lives of motorists and school children alike. It has been tried tentatively in some places, but Kauai is intelligent enough to obey without question when obvious good is the result. "Dip ahead" is a sign which indicates that a slight trench in the road a few inches deep will give the road-hog a nasty jar unless he reduces his enthusiasm.

They place no reliance in "Proceed slowly" or "School ahead." They understand human nature in Kauai, and the

Diamond Head from Waikiki beach. It is riddled with fortifications, but they are not in view. Among the trees are concealed the polo ground and many beautiful modern residences

machine which has once ridden the "dip" at forty miles negotiates it at less than fifteen on the return journey. Practical, simple, and effective, it should be adopted at every railroad crossing or at any place where a paternal government thinks it advisable that fools should not kill themselves.

It is in Kauai that some of the very finest pineapples are grown. The industry and the canning are both too well known to require any amateur comment, but the spirit of one factory manager may illustrate the manner in which all the great businesses are conducted. "Every factory," he said, "is just as well equipped as ours; the process is the same, but we think that the Koloa pineapple has the best flavor of all the many and admirable varieties."

Every grower has some fad of his own about methods of planting. In some fields the pineapples are planted upon strips of creosoted paper, which keeps them safe from the attentions of ants and reduces weeding to the minimum. Another will surround his fields with bug-proof boards set in the ground. The ingenuity of the practical farmer asserts itself in improvements every year. The value of the crop has attracted a high type of intelligence. Formerly sugar cane was cut green and brought to the mill by hand or upon ox-carts. To-day the field is burned off, a proceeding which not only disposes of the useless leaves and weeds but destroys a vast number of bugs, and fertilizes the ground with ashes at the same time. The thick canes are uninjured by the rapid fire and can be harvested with infinitely less labor. They are loaded upon light railway trucks and run to the mills in quick time.

And the conditions under which labor exists would break the heart of the Russian government. Every laborer is well housed and well paid. He has free fuel, medical attendance, and everything else that the companies can devise to keep him happy and healthy. All he has to do is to give a reasonable and honest day's work, and the cruel capitalist expresses his gratitude in a surprising fashion. He says it with dollars and more than dollars.

THE island of Hawaii possesses the best behaved volcano in the world. When Madame Pele, its presiding goddess, decides to rake the ashes of her kitchen fire and throw them out, excursions from every part of the island rush hundreds of interested visitors to the spot. They know where they can see the fireworks in perfect safety. The eruptions can always be seen from the car, and when interest flags or hunger asserts itself there is no more to do than to lift the speaking tube and murmur, "Home, James." An admirable dinner is within easy reach.

The islands are blest in spite of all we have done to curse them. Nobody ever developed a great and burning hatred in Hawaii. There are no poor or oppressed classes. The Hawaiians are disappearing, it is true, but they go quietly and without much protest. Perhaps it is time for them to go and they know it. They cannot be said to have been crushed out of existence; their fate has been in their own hands, and those who were able to adapt themselves to a changing existence have married and been absorbed into a different and more vital race, not without honor.

Nothing lasts forever, but the sun still shines upon a good land. The hills, the sea, and the stars endure—and if the city eats its way into the pristine beauty of a primitive paradise, the yellow lamps of it, under the canopy of night, are like fallen stars, stars which were blue in the heavens and have become golden at the touch of the magic earth.

The Thoroughgood house, restored to the dignity and beauty of its early years after nearly three centuries of varying fortunes and gradual going down hill. It dates from about 1636 and is said to be the first house in America built of brick brought from England

A Distinguished Restoration

The Thoroughgood House in Virginia

by MARY McBURNEY

CAPTAIN ADAM THOROUGHGOOD, scion of a good old family from Lynn, Norfolk County, England, settled in 1621 at Hampton, Virginia, then called Kicotan; and by 1634 he had attained such prominence in the young colony that he was granted a tract of land of more than five thousand acres at Black River "at the special recommendation of him from their Lordships and others of his majesties most humble privy Council." This domain he named Norfolk, after his home county, and its wide and irregular bay he called Lynnhaven, now well known as the breeding place of the famous oysters.

Thoroughgood chose an ideal situation on a flat stretch of wooded land close to the banks of a little inlet, and here he built his house, twelve miles from where the city of Norfolk now stands. It could easily be reached by water, which was almost essential at that time, so difficult was travel by land.

In all probability it was the first English brick house built in America, its date being 1636–1640. It still stands well preserved after its many varying fortunes, where it sheltered people from the well-born Thoroughgoods to families of thriftless negroes. It was abused, burnt, and battered and its charming little completeness destroyed by the addition of rambling outhouses. But to-day it is restored to its former dignity and rests amidst its English ivy, its quaint Old World box, its beautiful great trees, and the smooth meadows which slope down to the fringe of woods along the shore of the quiet bay and to the edge of the encircling forest. Its walls, three feet in thickness, its huge fireplaces, its secret closets, built originally for the purpose of hiding the children when suddenly attacked by the Indians, are in perfect condition. All the woodwork on the first floor—the charming paneling which runs from floor to ceiling on the chimney end of the living room, the low wainscot, and the paneled sides of the recessed windows—has been scraped and refinished, giving the appearance now of years of care. Various restorations have been made; a small bath with running water tucked in, and a new roof added to replace the old dilapidated one.

McBURNEY & UNDERWOOD, DECORATORS

The enormous protruding fireplace in the living room. The paneling is of hard pine, richly colored with age

Much of this was done under the advice of Charles Over Cornelius of the Metropolitan Museum of Art in New York City. The result, as shown in the photographs, gives a delightful and perfect picture of the surroundings of a man of means and culture in the very early days of our country's history. The details of the picture can easily be visualized from some old records of the house, among which is the inventory of the furnishings of Mrs. Thoroughgood's own room. To quote from Mr. Cornelius, "Captain Thoroughgood died in 1640 and at a Quarter Court held at James City, April 15th, 1641, is recorded the inventory of things reserved for Mrs. Thoroughgood's chamber. 'Imprimis: one bed with blankets, rug, and the furniture thereto belonging; two pairs of sheets and pillow cases; one table with carpet; tablecloth and napkins, knives and forks, one cupboard and cupboard cloth, two (illegible) one linen, one woolen; six chairs, six stools, six cushions, six pictures hanging in the chamber, one pewter basin and ewer, one warming pan, one bed pan, one pair andirons in the chimney, one pair tongs, one fire shovel, one chair of wicker for a child. Plate for the cupboard; one salt cellar, one bowl, one tankard, one wine cup, one dozen spoons.'"

To have reproduced the room exactly would have been extremely difficult if not impossible, as furnishings of the early

The furniture chosen for the restored dining room is of the simplest, and includes a primitive corner cupboard of pine, a seventeenth century English gate-leg table, and Yorkshire chairs and oak stools

seventeenth century are held priceless in private collections and museums. If pieces of that early period were found the prices asked were prohibitive—for example, $300 for a small joint stool. Also, from another point of view a little later period of furniture was more practical for modern life, as the little house was to be not only a museum but a guest house for the present owner. It was somewhat difficult to treat that early interior with the proper feeling of the time, and yet to introduce the few necessities and comforts of the present day; but study and a sympathetic understanding of the period, and coöperation among those interested, has made the result pleasing and of enduring quality.

The Thoroughgood house has only four rooms, the living room and dining room on the first floor, and above, the two bedrooms. These latter, under the sloping roof with the tiny deep-set windows and gigantic fireplaces, are indeed quaint. The plaster walls are ochre tinted, with painted trim, and the furniture is of pine and maple. The north bedroom has a double pine bed with low head and no footboard, a pine chest of drawers, and iron candlesticks, a black comb-back rocker with scarlet cushions, and curtains of a scarlet and yellow India print. In the south room a blue toile was used, which went charmingly with the maple furniture and with the rag rugs that added a gay note of color.

In those early days when the furniture was often crude and somber the rooms were very much brightened and relieved by the generous use of strong color. Tables and cupboards were covered with "carpets," as the covers were called, made of damask or needlework of some kind; the chairs and stools carried cushions, and the high beds were hung with rich hangings, which were generally referred to as "furniture."

The ceilings on the first floor are ten feet high, an unusual height for the period, and give an air of dignity which in the living room is increased by the paneling and wainscot, the deep-set windows, and the enormous protruding fireplace. The paneling, quite simple and charming, and undoubtedly of the eighteenth century, is of hard pine and gives a very rich warmth to the room. So strong in tone is it that it was difficult to find colors to go in the room that were not killed by the red of the wood. Peacock blue linen was chosen for the curtains, and both color and texture harmonized well with the woodwork and the gray plaster walls. Among the pieces of furniture that lend a distinguished note to the room are two very good fiddle-back chairs, a quaint tavern table, and an interesting old pine desk.

The dining room, on the other hand, was very much simpler, with the pine woodwork and wainscot but without the decorative panels. The furniture chosen was also simple, such as a primitive corner cupboard of pine with its shelves and interior painted green, a seventeenth century English gate-leg table, Yorkshire chairs and oak stools, with an old-fashioned orange and green plaid crash at the windows. Adding color and comfort to the room, a deliciously quaint chintz-covered armchair stands in the sunny south window.

One can imagine how delightful it would be to sit in that easy chair by the open fire on a winter's day and let one's thoughts ramble back, and try to picture the many joys and vicissitudes that this very room has witnessed through so many generations; the rough though primitively beautiful world, with its physical hardships and dangers of the seventeenth century, its isolation and loneliness and difficulties of communication; its courage and tenacity and idealism, and gradually the slowly widening circle of civilization bringing with it other standards, other ideals, and other modes of life.

The old Lynnhaven Farm was a silent witness of great history-making years, of progress from the most primitive conditions to the very peak of civilized achievement. One looks on it with reverence, and gratitude that it has withstood the years and can be still a reminder to us of all that has passed.

The old pine desk in the living room and one of the two fiddle-back chairs that help to give a distinguished note to the room

Villefranche, one of the jewels that adorns the matchless Mediterranean coast line known to fame as the French Riviera

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The Playground of the World

A winter holiday on the French Riviera

by J. ELWOOD WINGATE

NIGHT was coming on, as we drew near the end of the long white motor road from Paris. Before us stretched the Mediterranean, wine-purple and warm as milk, and caught in the embrace of a far-curving arm of the coast. Picked out in fairy twinkling lights to seaward, the sails of the fishing fleet drifted like the half-seen plumage of lovely birds, their lamps scattering splinters of ruby and emerald over the dark water. On the left the mountains soared straight up from the sea, with villas perched, precarious fragments of beauty, upon their craggy sides, and surf spouting at their feet like eternal fountains of pearls. The night deepened as our headlights cut through the dusk, and the sky was dusted with stars. A soft, languorous breath of orange and almond blossoms met us from the orchard-carpeted heights beyond the coast, and children still played, lingeringly, on the dusky sands.

Nice appeared, in a blaze of lights, and we purred smoothly along the Promenade des Anglais to our hotel. With unostentatious, hospitable efficiency our car and luggage were taken from us. A bath, a change, dinner on a palm-embowered terrace overlooking the silver-flooded waters of the Mediterranean, and our Riviera holiday had begun.

To attempt comparison of one part of the Riviera with another is like trying to establish the superior iridescence of one facet of a diamond over that of another; it can not be done—for the effect of a jewel flashing under brilliant light is exactly the effect of the whole breath-taking coast line from St. Raphael to Mentone. Each of those sparkling cities on that royal fringe has distinctive charm of its own—a charm that was to reach into our very hearts and make them vibrate with longing, for months to come.

The Riviera is a land of deep blue water and golden sands; rocks painted every conceivable hue by the sun and the creaming sea; palms, and the quivering silver of olive leaves, and the foamy fragrance of orange and lemon and almond trees in bloom, and ripe green figs in the summer. It is quick with sunshine and fresh salt air; bright with the colors of many-tinted houses and palatial hotels, and villas that are gems of marble set in the midst of palm and bamboo groves, their red-tiled

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Above. On the sands at Juan les Pins, the little resort that is becoming increasingly popular with summer guests. After the winter season is over and the larger hotels have closed it comes into its own. Left. A glimpse along the Mediterranean coast near Monte Carlo

roofs warm against the hard, clear background of the Maritime Alps. Life is easy, comfort cheap. No wonder the Riviera was raped by the Phoenicians, the Romans, the Saracens, and the Visigoths of bygone days!

The sole question is how to spend one's leisure. A thousand answers lie in the hotels, the casinos, the operas, the beaches, the excursions to all the enchanting little corners of Paradise that hide in the crooks and turns of the matchless coast line. Cannes, Antibes, Villefranche, Beaulieu, Juan les Pins, Cap Martin, Cap Ferrat, Monte Carlo, Mentone—any one, and the least of these, spells contentment, and a surfeit of pleasure for the rest of one's days.

TRULY, the Riviera is the playground of royalty and near-royalty. Princes, grand dukes, royalist marquises of old France, barons of industry, lords of finance from all the world over, come here to rub elbows with the most cosmopolitan, fashionable, and interesting gathering in Europe. The rich, well-born, and well-bred rub elbows with struggling artists, writers, and musicians. Every town has its opera house, not all of them good, of course, but all of them amusing. There are the gaming tables, the turn of the wheel, the spin of the ball, the run of a card. Impassively fortunes are lost or won. Gaily the play goes on, new players staking their luck to the croupier's monotonous cry. Life is pitched on a high key, brilliant, scintillating, ever-changing, yet always the same in its interest and color and charm. The Alps, the coast line, and the sea; carnivals, unbelievably picturesque, and battles of flowers. Always somewhere to go; ceaselessly something to do. The Mediterranean is a gigantic bowl of bluing, across which sail piled and stately clouds. Queer, bright little birds, resting after their long flight down the wind from the African coast, perch on the railings of the *plages*, or steal grain from the fluttering clouds of pigeons on the terraces of Monte Carlo. The magnificent panorama of the Alps, crystalline against the sky, is as sharply defined as though cut from exquisitely tinted glass.

There is sun-warmed indolence by day and sophisticated luxury by night, and if one tires of the salon of the Sport Club, one of the most exclusive institutions in the world, then there is yachting to turn to, or golf, or tennis, with such brilliant stars as Helen Wills, and Mlle. Suzanne, the idol of France, and Tilden, and a score of others almost equally famous.

Store up a treasure-house of memories by going, as we did, back up through the mountains to Grasse, center of the world's finest perfume manufactories, where every year 60,000 acres of flowers bloom to give an added fragrance to womankind. Think of two thousand tons of roses!—two thousand five hundred tons of orange blossoms! That is the yearly cut from the

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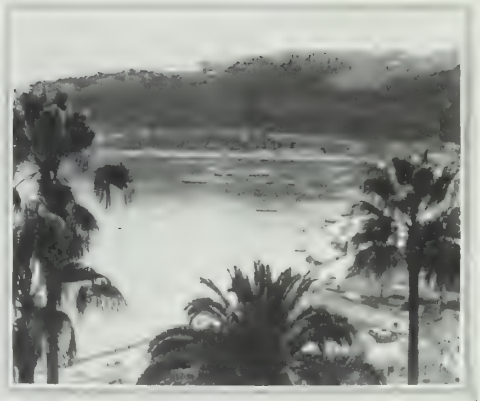

The Riviera is at its gayest, of course, in winter, for then the elite of the world gathers here to play. As a setting for social diversions and for sheer beauty, certainly no other place in the world compares with it. Above, the lovely harbor at Nice. Left, a view near Monaco

flowered meadows of Grasse. Do you wonder why good perfume is expensive? Because it takes, as they will tell you in Grasse, twelve tons of roses to produce one litre of essence—rather less than a quart.

The characters one meets on the Riviera are—well—singular, to say the least. For example: I was standing one day on the Avenue de la Gare when I noticed, approaching, an old-time American stage version of an English lord—check suit, peaked cap, spats, drooping moustache, and a monocle, all complete. He was leading a small boy by the hand. He stopped, when he came abreast, and coolly surveyed me from head to foot. Then he spoke, in a high, English voice.

"Who the devil may you be?" he asked. "A stranger?"

Without bothering about my reply he went on.

"Know who I am? What? Well, I'm the famous Doctor L——!"

I had observed, by now, the rather alcoholic blue eye, and the tattered aspect of his comical finery. Too bad, I thought. Obviously a little bit. . . .

Again he burst out.

"What? Never heard of the famous Doctor L——? I *am* surprised! I'm astounded! Never—? Why, I left Scotland years and years ago, and went into the rubber forests of South America, and when I came out, sir, I was worth millions! *Millions!* Look here—what are you doing this afternoon? Like music? What? Oh, you're waiting for a friend. Well, if she doesn't show up you come down to my place. I live at—" he snapped his fingers at the boy, "Where is it? Ah! Number—Place Massena. I have six beautiful daughters, all of them accomplished musicians, and they're worth a cool half million each, sir! Don't forget now. No.—Place Massena. Cheerio!"

That evening at my hotel I was relating the incident of Dr. L——and his amusing delusions.

DELUSIONS? Not at all!" said my friend quietly. "Everything he told you is true, even to his millions; and his daughters are among the loveliest and most accomplished girls on the coast. He is a bit cracked, of course, but . . ."

Which shows that on this surprising littoral you can not always tell. But you meet them everywhere; men who have spent their lives in trying to perfect systems to beat the Monte Carlo bank; clever mathematicians who have wasted their gifts in vain endeavor to solve the unsolvable mystery of recurring numbers. They wander through the gardens of the casinos, down-at-heels, clinging pathetically to the shreds of their former gentility, volunteering their services as guides and mentors for a few francs, and as soon as they are paid rushing away to the lesser casinos, like frail moths battering endlessly against a searchlight, and like moths falling stunned, only to joust again.

The Riviera in winter is at its best, of course, for at this time there gathers the world's elite, and there is always something interesting going on. Breakfast starts the day, in a flower-smothered dining room, or in one's own apartments, with bands of wandering troubadours singing and playing in the yellow sunshine below one's window, with flashing smiles and softly murmured thanks to acknowledge one's coppers. Then a walk along the sea front, with the sea wind in one's face, tempered with a dash of the bracing air from the mountain tops to make one relish the bright sun's warmth, and the superb view of curving shore, and dancing wave, and the Alps running down like playful colossi to bathe their feet in the shouting surf, like a Maxfield Parrish canvas.

Before luncheon, an aperitif at a sidewalk café, while the colorful stream of pleasure seekers flows by, with here and there a face made familiar by the press throughout the world—a soldier, a leading political figure, a famous writer or artist or actress. After luncheon, motoring, or an excursion of some sort, or a dip in the surf on one of the magnificent beaches that rim the coast for mile after curving mile. Lie out on the sand, and get that famous coat of Riviera tan, assuaging the too ardent attacks of the sun with a ready bottle of oil.

Tea, then, in any one of a thousand charming retreats, accompanied by music and flashing colors, and well-bred conversation, and all the amenities of a super-cultured gathering. At the *thé-dansants*, too, romance stalks in disguise, for many of the *gigolos* of the Riviera—the dancing partners for hire, to oblige ladies unaccompanied by an escort—are impoverished scions of some of the most aristocratic families of Europe and the old Russian empire. Dark, handsome, well-bred, and bored, or wittily entertaining if encouraged to talk, they take this means to remain in the atmosphere that once was the scene of their social sovereignty, hoping against hope that those old days will return.

AFTER dinner on a terrace or a balcony overhanging the sea, with the soft damp smell of the soil and the freshened flowers rising from a near-by garden after the heat of the day, and the music of a world-famous orchestra floating in subdued romantic cadence on the soft night breeze, there is a concert to go to, or the opera, or theatre, or a few hours spent in the brilliant, tense atmosphere of the gaming tables, or in walks about the tropic gardens overlooking the Mediterranean that stretches like an undulating blue and silver veil to mysterious North Africa, just over the dark horizon.

Increasingly, the *Côte d'Azur*, the name the French have lovingly bestowed upon their Riviera, is becoming a popular mecca for spring and summer visitors. At those times living is cheaper, of course, and it is possible to rent a villa, furnished, with a cottage for the servants, for the equivalent of one hundred dollars a month. It will not be in the center of things, of course, but perhaps more charming, somewhere along the coast road, and set like a jewel among the flowers of a sea-kissed garden on the outskirts of Mentone, or Nice, or Cannes, or even Monte Carlo; and within easy reach of whatever pleasure one desires.

Juan les Pins, twenty minutes by motor from Cannes, is an example of the growing popularity of the Riviera in summer. After the end of the winter season, when the larger hotels have closed down, is when Juan les Pins comes into its own. It was built only about three years ago, on a miniature scale, with no hotel accommodating more than one hundred guests, and the favorite midnight restaurant having seating capacity for but forty; and because of this restriction, with its beautiful villas and hostelries and matchless bathing beach it has attained an exclusiveness far transcending many of the more established resorts.

In the spring the Russian Ballet comes to Monte Carlo for its annual tryout of new productions, before staging them at Paris and London, and large numbers of travelers stay over for it. This lovely spot then becomes the rendezvous of musicians, painters, and costumieres, and of musical critics from all the large world capitals, including, of course, New York.

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At Cannes. The pleasure of a holiday on the Riviera—as almost everywhere—is greatly enhanced by having your own motor car along

Here you may enjoy the most recent compositions of such masters as Stravinsky, De Falla, Prokofieff, Aurie, and Sauguet, and observe in the background the world-famous painter Picasso, who perhaps has executed the superb scenic curtains and wings and drops; or you may see, making a few quick, skillful pencil sketches on a pad held on his knee, Chanel, the celebrated designer, in the act of perfecting details of the glittering operatic costumes he has designed.

Accompanying the opera are the camp followers, who fill the boxes and front tiers of seats with their white shirt bosoms and correct black, their jewels and gowns and furs. These are the wealthy, the fashionable, the patrons of the arts, to whom the opera and all its alliances are as the breath of life. They *know* what is good, as accurately as some of the more famous critics; and that is why they are here—to condemn or to praise, with the skill of connoisseurs, and so to decide the fate of budding stars.

There are so many things that the Riviera has to offer, to those of moderate means as well as to the wealthy. Romance breathes on the gaily crowded boulevards, in the quiet, twisting streets of the old towns, sleeping under the moon. There is color and life in the market places with their heaped-up profusion of flowers, and brilliant-scaled fish caught fresh from the sea and lying in baskets of dewy cress like living gems. There are the brightly painted fishing boats in the ancient harbors, the fishermen straight and strong and weatherbeaten in their oilskins and high sea boots, and the old women with their snowy coifs mending the nets in the morning light.

THERE is a southern lightheartedness and lack of prudery; it is a country of soft airs and distant songs, and shepherds watching on the hillsides high above the sea; of velvet sky and winking stars, and lights at night strung out along the coast like drops of topaz carelessly scattered from a queen's necklace. There are priceless jewels, exquisite gowns, crowds of well-dressed, well-bred people—all of the world's best on parade, and a glory and vitality of life and enjoyment that never fade.

And at the last, when the final precious day is spent and you must tear yourself away, try this: on your last night, after dinner, dancing, and the casino, and when the midnight restaurants have closed their doors, motor back into the hills, where the dew is fresh on the mountains, and, far below, the towns and villas and hamlets sleep in unison with the deep breathing of the sea in that hour of deepest slumber just before the dawn. Halt for a while, and smoke and dream, while the rim of the world turns to pale lemon. Then have your breakfast in the garden of a mountain inn and watch the flowers stretch their petals to the daybreak, and the light steal down the mountain sides and paint the rough crags with sheerest tints of rose and amethyst and gold. See the first dimpling of the Mediterranean under the kiss of the morning breeze, and the dotted sails of the fishing fleet make for their toy harbor. Stretch your limbs in the grateful warmth, as the glory of the sun spreads over earth, and cloud, and water, and find gladness in the thought that some day you will come again.

MODERNISTIC SCULPTURE

As interpreted by Swedish and Russian artists

SUN DIAL, BY BORIS LOVET-LORSKI

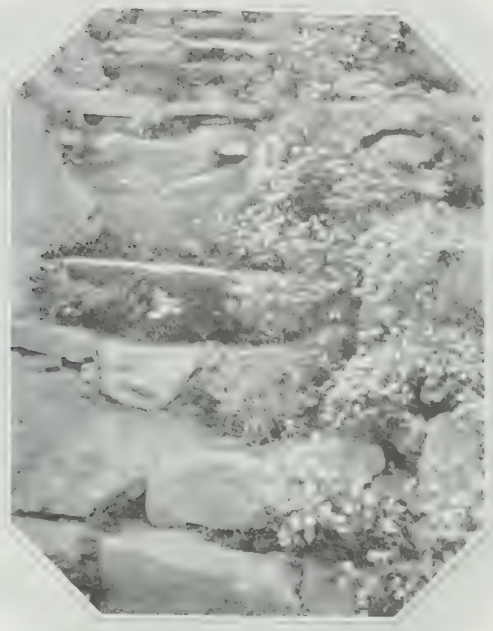
ELK, BY CARLES MILLES

EUROPA AND THE BULL, BY MILLES

DIANA (LEFT) AND SALOMÉ (ABOVE), BY LOVET-LORSKI

AN ALPINE VILLAGE

Switzerland of the lofty peaks and lovely valleys is a land of perennial charm. Best known perhaps for her winter sports, she is beautiful at all seasons of the year, but most enchanting in spring when valleys and slopes are veiled with the misty green of opening leaves—the season when this picture of the little village of Soazza in the Grisons was taken



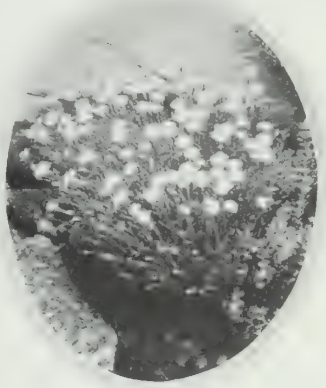
Dianthus caesius, in lower right-hand corner, growing alongside aubrietia and sedum. Dianthus are especially good for planting in rough stone steps

Dianthus in the Rock Garden

by ANDERSON McCULLY

FOR many days in the late spring, through the summer, and stepping into fall, the rock garden dianthus will produce brilliant and sparkling flowers. For all the months of the year many hold their gray to green tufts of foliage to clothe the rocks, creep venturesomely over the edges, and cascade in sheets of bloom another year.

Most dianthus thrive in any fair loam and sunny place. Many of them particularly care for the moraine, and a few sulk, sometimes perish, without it. As a race they reach us from southern Europe and northern Africa. This in itself should tell us that they relish sun and heat, as a rule lime, and will sometimes withstand drought. Many of them, however, have climbed to great altitudes and demand root moisture, though they all resent wet collars. In general, for best results plant them in crevices between stones where the roots can work their way down into moist soil; place stone chips around them both to check evaporation and to keep the crowns dry; top dress with sandy leaf mold twice a year, pressing these mulches well in around the tufts.



Dianthus and sedum growing luxuriantly on the hot face of rockwork

The majority, being of tufty habit, may be divided between fall and spring. They may also be raised from cuttings, or layered off. This latter is done from July until fall. Stir the soil around the plant. Use branches with a portion of bare stem, and make the inch-long incision halfway through the stem just below a joint, then peg down into the soil. July pegged should be ready to set out by the end of September. Take cuttings after blooming, and pull these with a heel instead of cutting. Insert in sandy soil with a gritty top dressing

All dianthus come readily from seed, and bloom usually in the second year, though the doubles and hybrids require layering or cuttings to come true. While the more easily grown ones may be sown out of doors where they are to grow, the choicer ones are better sown in shallow seed pans in April or May. Work fine a compost of rich loam, leaf mold, and sand, then moisten. Sow the seeds carefully, keeping them clear of each other, cover lightly with soil, and press down gently. Brown paper will check evaporation until they germinate, and where possible it is as well to set the pans in a frame or cool house. Prick off in the boxes when crowding makes necessary, and set out in early fall.

With some two hundred and fifty species and almost countless hybrids, it is not surprising that there are some very black sheep in the family. But to atone for these are some of the finest gems of the moraine, some of the spiciest odors and brightest clumps of bloom of both border and rock garden.

There are a number of annual forms more generally used as border plants. The sweet William (Dianthus barbatus) is also usually so grown, being rather rampant for a small rockery. The modern carnation, which has arisen from D. caryophyllus, tends to overmuch formality, though culturally it will grow in a rich lime pocket in the rockwork. The type is sometimes used on rough stones and has blue-gray foliage with large pink flowers and smooth-edged petals. The picotees are merely differently marked carnations, and the cloves are those with a rich spicy odor.

Dianthus plumarius is the progenitor of the border pinks. This is the old Scotch pink, sometimes called grass or garden pink. Plant it high in the rockwork where the masses of bluish foliage can hang down the rock faces, hidden through the summer by the brilliant splotches of fragrant pink bloom.

The mule pinks (D. hybridus) are brilliant—too much so for many gardens, as they are considerably given to difficult crimsons and reds. There is a dwarf salmon that is rather good. They form compact little clumps of bright green foliage and carry the clove fragrance, being largely used for edgings, though desiring a gritty soil and sun.

Except in a large collection, I should suggest growing the allied species, D. segueri, instead of D. gracilis (not glacialis). Its real value is in its later bloom, coming in the fall after the others have gone, also in its indifference to sun or shade. It is long lived and can endure much in stony places. The blooms are a brilliant rose-crimson, though sometimes tingeing on magenta, but not badly.

Dianthus deltoides is the maiden pink,

a particularly fragrant species from the British Isles. It begins to bloom early in June. The type is bright pink marked with crimson, and there is also a white variety. It is surpassed, however, in some of its allied forms such as the pale purple and deeply cut Dianthus elatus from Siberia, and the larger, fringier, rosy D. gallicus from the dunes of northern France. D. pyridicola from Greece, though only about three inches in height, also bears larger, brighter, and more attractive bloom than does the deltoides type itself, and is a much more compact plant. Rock, leaf mold, and lime suit these well; plant in the general rockery, a wall, or the moraine.

The cheddar pink (D. caesius) is a reliable friend in every sunny rock garden. In good soil it quickly grows into flat low mats that by the end of May are hidden under the fragrant fringed rose flowers that carry on through June. They are better for yearly division to keep the centers from dying out. This pink comes from dry spots in subalpine regions and is at home along the top of a wall, between rocks, or along the edges of broken flagging. Its variety, arvernensis, is a compact miniature bearing similar flowers upon two- or three-inch stems. Its hybrid D. suavis resulted from a cross with plumarius, but seems most closely to resemble the cheddar parent. D. furcatus, one of the few small cushion pinks with a branching habit, is believed also to be progeny. It carries a profusion of small rose to white flowers and has dark green leaves, coming from the hot rocks of southern European mountains.

Another suitable for a hot dry spot is the sand pink (D. arenarius). Loving the sand, as its name implies, this carries deeply fringed fragrant white flowers with a carmine ring. It is outclassed by its more compact and excessively fringy allied species, D. squarrosus. I am not certain, however, that this latter is on the American market.

D. superbus is large and fringy, also fragrant, but inclined to short life and lankiness, being frequently treated as a biennial. D. zonatus is truly lovely with calyx striped and toothed with purple, deeply zoned, and the large rosy flowers bearded at the throat. D. petraeus is worthy a place for its tufted growth of eight inches or so, and very fragrant pink or white bloom in a garden not too curtailed. It may be placed in wall chinks, moraine, or among the rocks. D. fragrans is among the very easiest to grow, liking sandy loam and grit, and freely carrying its pretty fringed white flowers.

D. knappi is somewhat coarse, but bears unusual flowers of a clear yellow tone. Better planted high and allowed to droop over the rock face. It likes poor dry sandy soil with lime.

For the last among the easy pinks, I come to those grouped under alpester or alpestris (not D. alpinus). This name has been used to cover so many species, I would advise noting descriptions. Under it have been grouped the Swiss D. speciosus including grandiflorus and wimmeri, deep rose to pink, intensely sweet, and very fringy. Also an entirely different species is D. sternbergi, a variety of D. monspessulanus, in turn from fimbriatus which is the type of the fringy section.

Rock garden and edging forms of dianthus planted toward the edges of flagging are wonderfully effective

Alpine pinks clothe the rocks brilliantly, and in variety they furnish bloom from late spring, through the summer, and into the fall

Sternbergi carries proportionately huge single rose flowers, fringed, and exceedingly fragrant. Still another species accredited to it is the smooth or nicked, but never fringed, D. strictus (D. integer) with its varieties and forms of brachyanthus, subacaulis, and nivalis, the last from the Sierra Nevada, and rose in color instead of white.

Dianthus alpinus (do not confuse with alpester or alpestris) is one of the real rock-garden jewels, but it must have a setting in perfect drainage. With this supplied, it will do well in either loam or peat that has been well treated with lime. It usually thrives in the moraine, and frequently blooms a second time in late summer. The foliage is a glossy dark green, the flowers brilliant rose, large, and carried on short stems. A little shade through the heat of summer seems best.

D. glacialis is a native of the granite cliffs, dislikes lime, and should consequently not become too close a neighbor of alpinus. Give it a mixture of loam, peat, and granite chips, with possibly a little sand. Also it should have light shade, and an abundance of water through the summer, preferably from underground. The flowers are rose on two-inch stems. This is a tap-rooted species. D. gelides is a good variety of this.

A beautiful tiny plant for the moraine is D. microlepis, making small green cushions rarely more than five or six inches in diameter. This varies from white through pink to rose-purple. Differing from this in its bluish foliage is D. freyni. Keep these rather cool through the summer, and if not in the moraine, give them peat and loam. They may have a little lime, but seem to have no pronounced taste in the matter. This seems confused in catalogues, one seemingly confounding it with monspessulanus, a rampant pink of entirely different type.

Dianthus neglectus, to give confusion to its name, is probably the best known and best beloved of the alpine pinks. It varies considerably, but carries large carmine flowers tinged on the outside with buff. The foliage forms grass-like tufts, and it has a tap root. It follows alpinus in June bloom, then has a second flowering in late August and September. In nature it is found both on granite and on limestone cliffs—which may account for the flat contradiction in authorities as to whether or not it should have lime. Personally I am inclined to favor its lack, but I do not believe it a matter of importance. Of far greater value is its place in the sun, a moraine, or at least rockwork with a gritty poorish loam, and thorough drainage.

Another pink that belies its name is D. sylvestris (D. inodorus), the wood pink that never grew in woods, but that flings itself across bare, hot, rough, open places on high mountain slopes. This is a delicate branched species with usually smooth-edged petals, though occasionally toothed. It varies much, and where possible it is wise to choose it when in bloom. It comes in clear pink, deep rose, salmon, and white and should have full sun in sandy, stony loam, or a place in the moraine. Its variety D. frigidus is an especially fine high alpine form.

I do not believe D. haematocalyx is on the American market, but its allied species, D. brevicaulis, is procurable. The former has been described in terms of blood-red, hoar frost, bearded at throat, and purple petaled. Brevicaulis does not evoke quite such flights, but is well worth its place among the others of the greater heights.

When growing these more elusive types keep a keen watch for slugs, give them a good stone mulch, and see that they do not dry out under an ardent summer sun. If you have several good species, then save and plant your own seeds, for there is much likelihood of extremely interesting results.

Hamilton is gay—as a capital should be, especially when it's also the headquarters of an Admiral. It's the shopping center, too, the place to which everybody journeys feverishly—by carriage or motor boat

FRED ARMBRISTER

Basking in Bermuda

The little land of laissez faire

by BETTY THORNLEY

WHEN you first see Bermuda—such a little, low, green-fringed land to rise out of so great an ocean as stretches 666 miles down from Sandy Hook—it seems as though it must be the lonesomest place in the world. Not twenty square miles of it all told. Not a single hill three hundred feet high. Not a city that ever aspired to house five thousand souls. Not a skyscraper, not a factory whistle, not a single inch of shining rails. You wonder whether you can ever feel secure, perched perilously on such a tiny thing, such a forgotten, unprogressive dot in this blue horizonless immensity—you, who were born on a roaring continent backboned with mountains, spangled with lakes that Bermuda could sink into and never be found, and blackened with cities that tear themselves up piecemeal to grow greater year by year.

Two weeks—a month—three months later, the tender delivers you on board your home-going ship, and you experience one of the strangest sensations of your traveling career—homesickness. Not for the great land behind Liberty's torch, doubtless roaring louder than when you sailed—the finest country in the world, the richest, the most progressive. But for the little land you're leaving, that isn't rich at all, as men count riches. . . . You thought Bermuda was going to be lonesome. But it isn't Bermuda. It's you.

There are two entirely different sets of reasons why you won't ever feel quite satisfied till you return. One set might have influenced Washington Irving or Tom Moore equally with yourself, for the skies were just as blue and the houses just as white in their days, the little roads twisted with the same vagabond unreasonableness and the flowers were as brilliantly prodigal, the moon sailed as high and cloudless at night and the dinghies doubtless dipped as nimbly to the breeze by day. These are tangible things, however; wherefore they aren't the reasons for Bermuda-homesickness that go deepest. Old-time visitors mightn't quite understand if you told them that what you loved most about it was its peace—and next, its friendliness. Bermudians themselves don't understand you either; they rather take such things for granted. Peace and friendliness were much easier to find in the world as it used to be. And Bermuda seems to have gone on being just that world.

It's so little that you can get your heartstrings round it, so leisurely that you find the time to love it. There isn't a snake to frighten you when you walk in the woods. There isn't a motor to hoot you out of the way when you walk on the roads. There isn't a tale of sharks or undertow to make bathing anything but the glorious, splashing, amphibian adventure you've always thought it ought to be. And when you turn over on your back to float, face up, eyes open to that burning blue, you think it would be nicest just to go on softly rocking till you changed into an angel fish or a grouper, and never go home to experience the anticlimax of a northern beach, jammed with bathers wherever there isn't a dead sardine can in the way.

When your bath is over, you have tea under the trees—brown bread cut thin enough to see through, goldenly buttered and spread with marmalade—tea in a Lowestoft pot that you yearn to sweep up into your beach coat when nobody's looking—cake iced as sweetly and nutted as lavishly as cake is in dreams. . . . You don't talk much to your vis-à-vis. You're just all foolish sleepy smile and huge contentment. If you were the tortoiseshell cat who has proudly brought her two kittens out on to the grass you'd purr.

Many people come to Bermuda for the golf—the great winter pastime of the semi-strenuous—or tennis, beloved of the more active yet. And what could be finer than golf on the Midocean course under that high blue sky, or tennis on any one of dozens of well-conditioned courts? Some come, doubtless, for the sailing, the fishing, the dinghy races; some, merely because Bermuda chances to possess a flag that has never been waved for prohibition. Others, especially in the summer months, rush down on one boat and back on the next to carry out a scheduled program of education-by-travel that dictates the Caves at two-thirty and a trip to Hamilton, St. Georges, or wherever

they aren't, at the same hour to-morrow. But all these things, it seems to me, are quite outside the true reason for slipping away from the world as we know it and riding those prancing, ever-brightening miles to the most northerly coral islands that ever pushed their heads through a collar of foam.

The true Bermuda-lover doesn't come to *do* anything. He just comes to exist with all the pressure off. If he golfs, rides, swims, dances, shops, sails, eats, drinks, and is merry, that is all to the good, but beside the point. He can do those things at home. But he never has time to sit back and savor himself doing them, as he does in Bermuda. He never has time to hold the wine of life up to the light and catch the sun through it. Here, because no one is engaged in saving time, there's plenty of time for everything—even for the despised art of thinking.

People divide radically in their preferences in regard to places to stay. For total differences in social atmosphere, there are the big hotels and the little places, the choice being dictated not by the state of one's finances but according to one's feeling about crowds, since some of the little places are by no means inexpensive. Geographically speaking, and making still another cleavage in the visiting population, there is the Hamilton end of the world—the Flats—and St. Georges.

Those who take their Bermuda as modernly as one ever takes it vote for Hamilton or its environs, where the big hotels—the Hamilton, the Princess and the Bermudiana—hold sway. But even here there are marvelously attractive quiet spots like Inglewood, the old Trimingham mansion in Paget, formerly one of the show places of Bermuda, where Princess Louise stayed in the spacious days and nobody can stay to-day unless he comes well enough recommended to deserve the kind of room he is to occupy and the kind of meals he will refuse to stop caressing in his conversation until he returns next year. The Hamilton end of the island is, however, the gay end, and even the Inglewood dweller will hire his own carriage to take him golfing and dancing. The Governor and the Admiral live in Hamilton, the Royal Artillery and the Engineers are there, and whatever battalion of infantry is stationed at Prospect takes its share in adding to the liveliness of the town. The visiting American man must be a good dancer, a good golfer, and a good tennis player to meet such competition.

The Flats is another story. Here stay the scientist and the artist to whom a golf ball is less than the dust it rests on. When they take carriage or boat the expedition has a serious objective. But the Frascati doesn't expect them to live on such excitements; it gives them an excellent dinner on their return; and at the deliciously restful Harrington House your hostess will inspect your pastels with a friendly and critical eye, or listen to your praise of lovely Crystal Cave, visited by Mark Twain and the Prince of Wales.

To neither of these sections of Bermuda, however, would the present writer accord the big box of Spanish doubloons she always hopes to find before she dies. It will go to St. Georges, on the strict stipulation that it isn't used for modernizing one square inch of the island. Even here,

© WALTER RUTHERFORD

The old Perot house in Hamilton is one of the places you are supposed to see, because of its quaintness, its somnolent comfort, and its beautiful old furniture

of course, there is the Hotel St. George with its trippers and its jazz orchestra. But we don't need to stay there unless we like that sort of thing. We can doze on our own wide porch at the Shore Hills, looking at the shining water through half-shut eyes and waking up to eat vegetables out of our own garden and fish from our own sea. Or we can take a room at Glen Duror, that old white house built without rhyme or reason a century ago, shuttered in green, sitting on its wide lawn with its toes in the water, dreaming that some day we'll come back and buy it just as we said we would—the house where we've already made the acquaintance of Marmalade the cat, and marmalade on brown bread for tea.

Real Bermuda houses are all lovely. Even most of those built by Americans with big ideas are lovely, too. The limestone rock that looks like cream-colored loaf sugar when it comes away from its bed, that is quarried in blocks for walls and sawn for roof coverings, is not the sort of thing with which one can easily go wrong. The shapes it takes are simple, almost of necessity. The custom of whitewashing it is practically universal. To build an ugly house in Bermuda would be so difficult that few have attempted it. The humblest little place where a friendly dog of no particular antecedents lies beside the doorway in the sun, and a friendly colored baby smiles while its friendly mother wishes you good afternoon—even such a place has a clean, bright, well-knit charm quite apart from the sea at its back or the oleanders at the gate. Because they have built a place in which to live—being as unselfconscious about it as a bird who builds a nest—they have created beauty. There isn't a thing you'd like to take away from it, or a thing you wish they'd added.

One of these days, we'll take a carriage and drive over to Hamilton. It costs seven dollars, and we have it for the whole day. We also have George, the driver, who knows who owns this house, who owns that, when they built it, and who put the roof on. The clop-clop of the white horse's feet, the drifts of oleander and Spanish bayonet and lantana that make a moving rainbow between the cedars and the sea are a background for the tale of the time that the Historical Society held an exhibition and George was made a sort of unofficial house-detective (with digressions to describe all the marvelous old tables, the pictures, the lamps, and the chairs) . . . the tale of the man who still uses a two-hundred-year-old table as a work bench and won't sell it, just out of pure Bermuda conservatism, though all the tourists want it . . . the tale of the American who persisted in building his house on an exposed hill where a hurricane took his roof off three times, and there are the walls to prove it. But hurricanes don't hurt the well-prepared—only the obstinate.

When we get to Hamilton, after those lovely miles where the road winds as though one of the drifting longtails had come down out of the blue-golden sky and made it with his wings just for fun—the road that winds up and down, as well as 'round and 'round, and on and on, just like the tales—George informs us where the best meal is to be had, and which is the best store at which to buy linen for the dress we're going to make by hand, because we'd counted in vain on there being dry-cleaning establishments. He tells us about the Green Door, too, where Miss Tucker—he is quite sure—will have those garnets that we want, because she always has everything old that tourists in their omnivorousness see fit to demand.

So we eat the lunch, buy the linen—and then a second dress-length and then a third, because these English linens are so lovely and so cheap. After that, we hunt up Miss Tucker. And sure enough, she has the garnets—her sister got them in Scotland last year, set in that fine pale old gold that one almost never sees any more. Miss Tucker also has such Georgian silver, such Irish glass, and such a perfectly gorgeous old Regency table that we want to go back, buy Glen Duror, and move her stock over *en masse*.

"And have you been to Parliament?" a friend asks us. "You know it's the oldest in the world, except the one in London."

And so we climb the hill to the Sessions House, designed by a Governor who doted on arcades and towers and terra cotta and drew the plans himself. We blunder into

the Supreme Court by mistake—and wonder, since the highest crime on the island is bicycle stealing, what *can* they have to do? At last we find the high, paneled Assembly Chamber with Laurence's grand old portraits of King George III and Queen Charlotte filling half the end of it, and windows to the floor along the walls.

It's summer now, and the august members sit pleasantly in white linen suits and rise to talk, it seems to us, much more sensibly than we've heard them do in other and larger congresses. Bermuda is so compact and its internal matters are so well known to everybody that oratory would be wasted. So they just give their opinions and sit down. Four or five keen-looking members are colored men who have the air of being there by right and not on sufferance.

If we hadn't promised George to be back on Reid Street, we'd like to stay here and find out whether that War Department property is to be purchased or not. The member for Somerset wants it—or is he the one who doesn't? Anyhow, it's all most interesting, like doing Washington through the wrong end of a field glass—tiny, remote, perfect, and so noiseless. . . . By the time we get back to St. Georges, along that scented road, we'll have to have the candles lighted in our carriage lamps . . . *candles in our carriage lamps!* It seems as though we must be going to call on our own great-grandmothers.

Next time we tear ourselves away from Marmalade, and the two dogs, and the horse who used to run in the Derby, and the bathing beach where our swimming is coming on so well, we're going out by water. If we wanted to get to Hamilton in an hour and a half—such rapid transit!—we'd hire a motor boat. As it is, we don't want to get anywhere in time for anything. So we'll take a sailboat and leave it all to Vance. He and his assistant Wales are both St. Davids men, children of that race that quite looks down on the other colored people because they're partly Indian—a mixture due, if I remember rightly, to labor imported from America in the early days. There is no highway connection between St. Davids and the other islands—nothing but a ferry. There is a single ten-foot road zigzagging down the center, and primitive conditions are still to be met with, together with a flock of schooners that go in for serious bootlegging, and, on the other shore, some of the loveliest, loneliest bathing beaches in all Bermuda.

That's where we'll go to eat our lunch, doze on the cream-colored sand, and swim around in water too clear to be real, and much too warm to be strenuous about. One of us will gather shells—such wee absurd perfect houses to have been tossed around in so much water. How strange they look, crowded together in the green-lined bowl on my New York typewriter desk! And one of us will build a sand castle without a single modern improvement, since he isn't at home to plan real-life apartment houses. And one of us, having traveled more widely than the rest, will compare the blue of this little bay with the blue that circles Sicily and sweeps Algiers.

And then we'll go back to the boat and cruise around some more . . . inlet after perfect inlet, islands that twist and turn into other islands as they do in the Japan Sea.

If we were truly earnest souls, of course we'd fish instead of taking so aimless a water stroll. Vance tells us that there are 296 different kinds, and if we got a whale boat or a sloop with a well to keep them alive, we'd be spending a whole day on the reefs. Rockfish grow to weigh a hundred pounds, he says; but we don't weigh so much more than that ourselves that we'd welcome a long hand line with the two of us glued to opposite ends till death did us part. Besides, a fish as big as that seems so much more a sentient being than a little pop-eyed trout . . . pshaw, we aren't a bit consistent. We had rockfish for dinner last night, and we ate it all. Wait till we tell that friend of ours who's keen on tarpon—also golf—and he'll be here. Can't you just see him, lobster pink and heavenly happy, snapshotted with his prey?

. . . Every night we wander down the white roadway into the town of St. Georges itself. Not to get an ice cream soda—though we always do, and it's always good. Not to chat with the liquid-eyed Bengali who has already sold us three purses—though he knows we have our minds half made up about that string of amber. Not to look at the old house where King William IV stayed while he was a plain officer in the Royal Navy, nor at the limestone post office that used to be a jail where wicked American revolutionaries were put behind bars, nor even at St. Peters, standing at the top of its little steps, still housing the lovely old communion service presented by William III.

ng streets, and down

No. When we come down town at night we come for the sheer splendor of walking in the middle of the road in that cool, sweet, sea-borne peace that lies between the stars and the whiteness underfoot, with scarcely a street light, and those there are, no brighter than a tallow dip.

Those little dim-lit groups—their gossip must be so gentle as they linger at the doors. Those wandering twos and threes—their steps are so unhurried, their laughter in the dark so rich, so untroubled with thoughts about yesterday, or to-morrow, which will be just the same. The lanes go twisting hillward, and the velvet dark pricked out with little lights shows a corner here, an angle there in shadow. The steps cut in the rock and worn so deep go up and up, inviting us to follow. The gardens nod over the walls—banana fronds, a rubber tree, passion flowers, and then a gorgeous smashing night-blooming cereus that looks as though a mad modern had just invented it.

By and by we wander down to Market Square. This is where we landed from the tender and took our first carriage—and got by with two hundred cigarettes. To-night it looks as wide and shadowy and timeless as though it had never seen a tourist. Just a few silent, motionless figures sitting on the low balustrade around the flagpole in the middle—never any more, never any less, mere dreaming silhouettes against the wash of the dark.

Listen—what was that? It can't be—but it is. "Annie Laurie" couldn't sound half as old. This piano is tinkling out, "In the Shade of the Old Apple Tree"—shades of our youth! It comes from the Town Hall, where they're having movies to-night. And up the outside stairway goes a processional, weirdly half-lighted figures in a slowly mounting frieze—black, white, and black again.

How glad we are that we know their immemorial conservatism, their satisfaction with life as it always was. They'll see motor cars aplenty—but they won't allow one here. They'll look at suburban developments, broken out in a rash of patios, campaniles, and coliseums that turn into filling stations. But they won't tear down their lovely sugar loaf houses and build others. Are these Bermudians born wise above the sons of men? Or have they missed a divine contagion of progress that couldn't leap the 568 miles across from Cape Hatteras? Sitting here in New York between my typewriter and my sea shells, all I know is that I want to go back.

DESERT HOMES

A new type of country life developed in California

To keep pace with the new race that ethnologists say is coming into being on the Pacific Coast, there is being developed in the desert region of southern California a new type of country living that is expressing itself in terms of desert homes and resorts. Above is La Quinta, typically Spanish in architecture and furnishings, which stands at the base of Mount San Jacinto in the Coachilla Valley. Below, El Mirador at Palm Springs

Above. The community of Palm Springs, where a number of caravanseries cater to would-be sojourners in the desert, stands on the western rim of the Colorado Desert, facing the seemingly illimitable sea of sage and sand and creeping dunes. The weirdly beautiful character of the scenery is suggested in the picture at the left. Below is one of the numerous country homes being built in the desert, that of King C. Gillette, Esq., at Palm Springs

ON NASSAU'S SUNNY SANDS

WHERE WINTER DONS SUMMER'S DRESS

Photographs by Fred Armbrister

Long, [illegible] winter days in the sun [illegible] and rage at home passes a quality of interesting that real summer sometimes lacks; and winter can synthetic summer be more fully enjoyed than at Nassau in the Bahamas, where it is never unbearably hot, but warm and equable, and frost is an unknown quantity

A beggar of the desert

A Wanderer in Tunisia

Memories of the Barbary Coast

by LOUIS GOLDING

AS THE sun sets haggardly beyond the Atlantic cloud-wrack, investing with a phantom of color this avenue of skyscrapers, I begin at length to understand why, of all my traveling in strange lands, my wanderings in Tunisia have so subdued me, soul and body. When I set my memories of other lands beside my memories of Tunisia—a tawny chain that links Carthage with Kairouan, Kairouan with the island of Djerba—Spain seems melancholy and barren, Sicily seems melodramatic, Greece seems cold, abstract, intellectual. There is such fervor in Tunisia as I have not met before, fervor of blue sea, of blinding light, of enchanting color, of inexorable desert. It is a fervor that henceforth invests the blood, till the eye can at will expunge the accidents of the landscape that for the moment surrounds it and can recreate the heaped domes of Tunis, when it so desires, or the self-mirroring palm trees in the oasis of Nefta, or the fervid light and darkness of the bazaars in Sfax.

So that now, sitting at my desk over against this New York window, the sun seems no longer to be setting down an avenue of ferro-concrete towers, but down the infinite camel-colored sand wastes. The towers rise out of the haze of Tunis. I hear no creak of brewers' drays, no peremptory hoot of cars. Once more the faint babble of the bazaars is borne to me on the willful wind. I can almost hear the antique middle sea lipping the prostrate splendor of Carthage across the flamingo-haunted lagoons. But a sound rises louder than all these, louder for fear that it shall be submerged in the annihilating desert wind. It is the roar of Christian carnival in this antique Muslim city.

You will see that a man's memories of Tunisia are ordered neither in place, time, nor theology. For indeed was there ever so inextricable a tangle of cultures and creeds? In the oasis of Tozeur you will come suddenly upon a ruined Turkish minaret based upon a few courses of heavy Roman masonry. It is the Roman masonry which seems persistent, triumphant, and the Muslim minaret—though a thousand years younger—to be a mournful ruin. Or as your train bears you southward toward the mysterious country of the troglodytes—the dwellers in holes in the ground and holes in the rock—one moment your eye may be appalled by the sandy vacancy and the next the whole horizon seems to be filled by the circuit of a monstrous Roman amphitheatre, the arena of El Djem. In that pale solitude it seems vaster even than the Coliseum in Rome, which you remember to be merely a feature in a spectacle and not to invest the whole heavens, as El Djem does here. But now so utterly desolate is that place where once strong men and lovely ladies crowded the colored tiers, that here in El Djem the few lank Bedouins who stalk under the lee of the ruins have the grandeur of kings and they wear their turbans like crowns.

Or at the remotest end of Tunisia, you stumble upon that Island of the Lotus-Eaters, now known as Djerba, whither Odysseus was blown by a storm at the beginning of his wanderings, Here his sailors were given the lotus to eat, and so entrancing was the taste of it that the memory of their homeland, Ithaca, ebbed from their minds. And here to this day the lotus grows and you may drink a wine distilled from it, sitting on the yellow sands which rim the island and gazing toward those fluted domes and exquisite minarets which make Djerba an island of moony fantasy rather than tangible fact.

A strange journey lies before you if you would attain that fabulous island. Twice or three times a month a snorting little steamboat sets out thence from Tunis. Or you may take the long train journey by Sousse and Sfax into the arid south, where the palms of the oasis of Gabes rise against the shallow sea. Thence a fantastic motor vehicle proceeds into its most mysterious territory—the country of the troglodytes, the cave-dwellers, whom Herodotus encountered here some centuries before Christ, and whose furniture and garments are now no more complex than they were then. You halt for a time in the incredible town of Medenine, where the houses are caves torn out of the flanks of hills and thrust up bodily into the teeth of the sun. Hot hours lie before you among the jackal-haunted dunes. Then at the edge of the brown hills where half a dozen surly camels contemplate the cud, a more antique craft awaits you than Odysseus ventured in. Strange noises issue from its bowels. Its mast is engirdled by a pattern of horns. The Arabs take their places with their thick hoods drawn over their brows. Till at length, after such laborious journeying, you set foot in the Island of the Lotus-Eaters.

All your memories, I say, will flow into each other—the scorpion-eating dervishes, the lotus-eating Greeks, Sicilians and Spaniards, negroes from Soudan, Kabyles

Above. The incredible town of Medenine, where the houses are caves torn out of the flanks of the hills and thrust up bodily into the teeth of the sun

Transportation on the Barbary Coast — an Algerian silhouette

from Morocco. But for my own part, I shall always hear the roar of Christian carnival above the tumult when I recall Tunisia, for it was on the last day of carnival that I first entered this motley fairyland. And yet the masks and the grotesque costumes of the revelers seemed singularly gratuitous, for the greater part of the women in this land are masked all the year 'round from century to century, and no factitious costume could be more grotesque than the natural attire of most Tunisians. Your eyes fall upon some Arab sheik whose burnous sweeps down in magnificent folds over his shoulders and whose hood is drawn across his head, though the fierce sun is twanging back from the white walls with a noise of wires. Yet, fantastically, he is a hero only to the knee-cap. Below it his bare legs extend, encased in a pair of cheap gay socks from Lyons, fastened round the brown skin by a pair of garters from Nottingham or Philadelphia. The Jewish women sweep by clad in enormous billowing white trousers and lovely fringed shawls of white satin that sweep down to the heel. In the shadow of the walls, the Muslim women lurk with their two-fold veils drawn over their brows and faces, leaving only their eyes free. This vast Bedouin from the Sahara fringes is their overlord. His jealous eyes watch out for any imprudence on the part of a pert Frenchman or an ardent Sicilian.

But on that day of carnival he did not need to look too carefully. The Christians were preoccupied with their own masquerade. Confetti billowed out upon the crystal air. Rattles creaked. Trumpets blared. This way, where the forefathers of these revelers marched to destroy Carthage, their inexorable enemy, the great decorated carts of geisha girls and Honolulu maidens rumbled between the ranks of subject Islam and over the scattered dust of Greece and Rome.

Well might the Muslim smile in the depths of his beard. The nights of his own revelry were at hand, the fierce throbbing nights of Ramàdán. During the thud thud of the insidious desert drums and the long wail of the desert pipes, all this Christian merrymaking would seem tame as a school-children's Sunday outing. . . . Swiftly in my own ears the pipes and the drums reassert themselves. The trees in the nipped park shed their delaying leaves, the electric standards in the avenues cast aside their flowers of light. Both are whitely transformed into the minarets of Kairouan, the holy city. All their parapets are rimmed with lights. There is no knowledge now of the Christian invader of this Arab land. The sons of the Prophet are your companions. You sip the cinnamon-scented tea with them, cross-legged on the straw-matted platforms of their cafés. They pass from hand to hand the long ebony pipe, whose bowl is chased so cunningly with silver. You accept it gravely in your turn, drawing down the potent *kif* into your lungs.

But no dream that the insidious *kif* may impose upon you will be stranger than the reality of Kairouan in the tumult of Ramàdán. For this is the month when the Prophet fasted all day long, receiving the Koran from Allah through the mouth of his archangel. This month the Prophet fasted and so must we. But at night, at night, after the great gun booms, a true believer shall make merry. Here and there are booths of dancing dolls. Here and there are booths of more disturbing, more alluring dancers. But when the mood for sterner stuff falls upon you, you may see Mustapha enchant his four deadly snakes from their wicker basket. You are a guest of honor and they seat you six inches away from the sliding snakes. Their forked black tongues dart in and out furiously. Gradually the wail of the desert bagpipes numbs them, the drums

stupefy them till they are poised erect like a sculptor's snakes, carved out of cold jade. You, too, in your turn, will be numbed by the drums and the bagpipes. You must get away into the desert, into the absolute silence, or you will never hear a thrush sing clearly again in the green dells of your homeland or a skylark over the windy uplands.

When at length you arrive at an oasis, you will not be certain that there is any dell or upland at home where you will hear the thrush or skylark so clearly as there. It is because there the thrush and skylark sing in the heart and not in the ear. Everything you have known and experienced becomes refined in this vacancy to its essential self. Things that are of no worth and have all your life long imposed on you, dissipate like a puff of cloud into the concave of the burning heavens. I bid you go, for instance, to the oasis of Nefta on the edge of the barren inland sea called the Chott Djerid. There at length you will attain philosophy. You will study the shapes of the palm trees reflected in the waters of the oasis, and attain a sort of clairvoyance in which everything you have known murkily will be clear, the false and the true be forever disentangled. Or turning your eyes from the fantastic lines of the palms, you will be content for many hours to sit in the shadow of the mosque and trace meaningless designs in the hot sun—and they will have more meaning than any words you have ever heard or spoken.

It is not surprising that such a state of luminous wisdom should fall upon you in the oasis of Nefta. I doubt if there is a lovelier place on the round globe. Its loveliness is so extreme precisely because it is set at the heart of two deserts—the desert of sand and the desert of salt marsh, of which the name is the Chott Djerid. And in the opposed desert, the wilderness of sand, hardly a jackal, even, haunts those bleached dunes. It is to atone for this twofold desolation that Nefta concentrates within its palm-ringed circuit the wealth and greenness of a dozen provinces. The upper air is held by the great feathery branches of palms; the middle air by the boughs of trees so friendly and familiar as pear and cherry and apple. The lower levels are an intricate tangle of vegetables, whose pattern the slashing sun repeats on the bright soil below. The waters of the oasis issue in a thousand seeping springs from under a vast hollowed mound that they call *La Corbeille*. The waters join into sweet deep channels which now and again widen into bathing pools where you, too, may splash among the Arab youths under the giant palms. In a pool not far away the jealously secluded women take their bath, each wrapped in the folds of a great loose gown. They have done no more than to take off their jewelry which little Fatma is guarding for them on the bank.

Above. Entrance to the suk *(bazaar) of Kirwan where Eastern splendor seems concentrated in the jewels, silks, and prayer rugs that are gathered here for the buying*

The essence of the Orient—the flat-roofed skyline of Kirwan

Never did you see such colossal bands of beaten silver as they wear upon their ankles and above their elbows, or such ear-rings—large as a full moon—or such clasps of hammered silver to fasten together the gowns they themselves have woven under the tents of camel skins on the edge of the oasis.

But let no son of the Prophet perceive you looking that way. The dagger he carries hidden in the folds of his burnous is long and sharp. It were better that you had not walked forth out of your far city into this fervid land; that the electric standards there had remained electric standards, suffering no conversion into fluted dome and soaring minaret; that your wits had never been stolen away by desert drum and pipe, thudding, thudding away insistently and shrilling out from some dusky covert of the oasis into the crystal air.

THE ROOM OF THE MONTH

DULCIE McCULLOUGH, *Decorator*

A parge ceiling of simple design, which drops down to cover the ugly beams so often seen in houses of modern steel construction, gives a pleasing effect in this living room. The plaster walls are painted antique walnut, and built-in bookcases, recessing the windows and radiators, bring the room into symmetrical line. The color scheme embraces tobacco tints, red damask, and old blues, and these are repeated in the colors of the crewel curtains, unifying the whole and making a delightful ensemble. In the New York home of Mrs. Harold Stern

Wind-swept pines on the summit of Table Mountain in the Sierra Madre-San Gabriel range, on the way to the camp of Big Pines

Winter Sports in California

Skating, skiing, and tobogganing in a summer land

by VIRGINIA JUNE

THERE was no denying the thrill of it, though imagination was taxed to believe that we should really enter a winter land of snow-covered forests, the scene of winter sports and merrymaking, before luncheon.

It was mid-winter in southen California. The sunshine lay warm over Los Angeles as we passed through palm-lined streets. In places grateful shade was afforded by very large pepper trees which waved their soft feathery green branches in the crisp morning air. A cool breeze was coming in from the south where only a few miles away the blue Pacific rolled its white surf up on a sun-drenched beach.

Flowers were blooming luxuriantly all over the city, roses, calla lilies, sweet peas, violets, and numberless other varieties of plant, shrub, and vine. It was magical summer time in everything but the calendar, which told us flatly that it was January. Incredulous, we were going out to prove it.

Our host said, "In Angelus National Forest we'll show you winter sports—all sorts of recreation in such a magnificent winter setting as you have never even visioned."

North then, through a number of small towns in the San Fernando Valley, the invigorating air from the ocean following us on up until we entered the foothills, and then the mountains of the Sierra Madre range, with their deep cool canyons.

Every mile we were going up, and every frequent turn on that wonderful mountain road disclosed new and more impressive scenery, and the greens, tans, browns, and reds of mountain vegetation and rock formation, with an occasional glimpse of far-away places as we circled a great cliff.

Since the trail was broken and it was a glorious afternoon, a hike before dinner was plainly indicated

When an altitude of 4,000 feet or more had been reached we came to where our way sloped down to Antelope Valley and the great Mojave Desert. We skirted the edge of the desert for miles, then passed through seemingly endless stretches of sand and sage brush, and joshua trees whose grotesque shapes stood immovable against the clear sky and distant mountain line—strange, uncouth sentinels.

No lingering in the desert now with all its strange fascination. "The time for that," we were told, "is in the early spring when it is unbelievably beautiful with wild flower bloom."

We were seeking winter now; as the miles were magically left behind us with the wizardry of modern transportation, we came to the higher altitudes and snow. Snow at last, with roads slippery from much travel—the amount of traffic on high mountain roads is always surprising to the newcomer—so now chains were put on the car that the big climb might be more easily negotiated, and for us who rode on a happy quest a safer entry assured into the winter wonderland.

The climbing became steeper; we were nearing the Sierra Madre-San Gabriel ranges and the great snow-covered green

[illegible]

[illegible] Angeles National Forest where giant yellow pine, Jeffrey pine, white fir, and other tree species follow the ranges up their mighty slopes and on the range levels to Table Mountain, a plateau at the summit of Blue Ridge at Big Pines, 8,500 feet above the sea.

The mountain road as we neared Big Pines Camp was just wide enough for large vehicles to pass each other safely. To the right, sheer cliffs rose high above the road. On the left deep wooded canyons lay far below, always green because they are for the most part conifers. Each turn in the road—and they were many—revealed some new view of masterpieces fashioned by Nature of snow in the pine forests.

Shouts of laughter reached us before a turn in the road brought into full view several groups of skaters on Jackson Lake. No doubt at all about their enjoyment of a really blood-tingling winter sport.

In the short interval before we arrived at the very hospitable and comfortable lodge, with its great roaring log fire sending out a warm welcome, the happy buoyant life of this mountain resort became apparent. Sport costumes in gay colors gave a cheerful note to the white of the snowy setting and the dark green of pine and fir under their snowy covering.

Big Pines Camp is in beautiful Swartout Valley, [illegible] above the Pacific Ocean. Though the ride had been [illegible] miles from Los Angeles, it had seemed neither long nor difficult. The road is kept open with snow plows throughout the winter season from late November until early May, good conditions being maintained from the snow lines, where the fall is light, on up to the deep levels and the big drifts that are flung about by the mountain winds.

We were keen to stretch our legs in a long hike through the pine forest. The temperature is mild up here, with no chill in the air, 15 degrees above being as low as the thermometer ever drops.

As we made our way through a broken trail, sunlight fell in banners of light through the openings between trees, brilliant splashes on the clear white snow. Small forest folk—rabbits, squirrels, and little brown chipmunks—scampered through the trees unafraid.

There are many larger animals running free in Angelus Forest but all are protected by National Park laws. Within its own limits of 5,650 acres, Big Pines has its own wild life preserve with increasing variety and numbers. Some day this large group of animals will be released from any restrictions and free to roam throughout a large territory in safety. Our visit to their domain on a range some distance from camp had to be left for another day.

On this afternoon other lovers of the pine forests were encountered on the trails. Vistas of especial beauty were pointed out and in the late afternoon, a greatly augmented company, we started down the trail, carrying with us memories of a sunset beyond distant mountain peaks of such glory of color that it could never be forgotten.

Nearing Swartout Valley Lodge we were attracted by a large group of tobogganers, and stopped to watch them as they waited their turns on the long slide. Later, moonlight from an almost round pale gold disk fell on snow-laden pines and firs, on merry groups abroad with sledges and skates; within the club house a huge fireplace almost filled one end of the long room, and pine logs sent out their fragrant warmth, while pine boughs brought inside the incense of the woods.

As the days followed each other, too swiftly for some of us, skiing, sledging, tobogganing, horseback rides to far places on the bridle paths, long tramps through the pine forests, sleigh riding, and snowball battles of exciting proportions, all shared in popularity with the gay and happy groups.

Jackson Lake [illegible]

UNDER BLUE ITALIAN SKIES

Etchings
by
WILLIAM HEYER

ABOVE. OLD HOUSES ON THE ADIGE, VERONA

LEFT. PIAZZA DI SIENA, ROME

BELOW. SAN GIMIGNANO

The evolution of Pretty Brook Farm was described in last month's issue, and the interiors of the farmhouse are presented here as a sequel. At left: looking from the stair hall out across the sheep meadow, which is separated from the lawn by a haha ditch —an example of planning for the intimate relation of the indoors to the out of doors. Below, the entrance hall, looking toward the steps that lead down to the living room. The old corner fireplace with its simple pine overmantel is a survival of the original farmhouse

PHOTOGRAPHS BY S. H. GOTTSCHO

PRETTY BROOK FARMHOUSE

at Princeton, N. J.

ARTHUR C. HOLDEN AND ASSOCIATES

Architects

Above. In the living room the woodwork is knotty pine in natural waxed finish, harmonizing marvelously with he walnut-pegged floor of random width oak planks. French windows open to the south, and the end window lets in the late afternoon sun

Below. The study, formerly the living room of the original farmhouse. The dentil molding of the old fireplace is echoed in the new cornice, and a decorative map, reproduced by Stanley Roland from a survey of the farm in pre-Revolutionary days, forms the overmantel

Above. A difficult piece of design in the living room. At left of the bookcases three steps lead up to the entrance hall, and to the right is a private stair to the owner's suite above. The right-hand section of the bookcase is movable, giving secret access to the owner's study. Below, the owner's bedroom, where the woodwork is painted a soft buff to harmonize with the pastoral paper, and the hangings are blue. Kerstine Taube coöperated with the architects on the decorations

Above. The main building of the development, the administration building, is a fanciful conception of the palace of Khusrau Shah in the "Tale of the Two Cadettes," modernized to meet twentieth century needs. It is a composite of the important Oriental styles represented in the "Arabian Nights." At lower left, the courtyard, and lower right the garden of the administration building, the latter inspired by the Princess Periezade's garden

BERNHARDT MÜLLER
Architect

Photographs by
JOHN WALLACE GILLIES

The Arabian Nights in America

A fascinating architectural fantasy

by AMALIE THOMSEN

ARCHITECTURE may well be regarded as "the mind of a nation given form in granite," and when viewed in this light it takes on new interest. It ceases to be merely compilations of building materials and becomes a living, vital thing, redundant with creative imagination and inspiration.

In Muhammadan architecture, the great mosques, with their picturesque minarets from which the muezzin called the faithful to turn toward Mecca in prayer, reflect the atmosphere of the desert environment with all the rich fantasy of the Oriental mind. Ruskin in his "Stones of Venice" speaks of the pointed and extravagantly foliated arch as symbolical of the Arab's intense love for excitement, and the horizontal bars of color with which he covers large surfaces as the expression of the level of the desert—"The Arab banished all imagination of creature form from his temples, and proclaimed from their minarets, 'There is no god but God.'"

In interesting contrast to the imagination in construction expressed by the designers of our modern skyscrapers, in their vast conceptions of stupendous heaven-aspiring masses, is the literary imagination imparted to architecture by Bernhardt E. Müller in his creation of a city at Opa-Locka, Florida, where he has built an architectural fantasy based on a great literary work, the "Arabian Nights." His concept is an innovation, as literature has perhaps never before been expressed in terms of architecture.

But nothing could be more stirring to one's creative thought than the wonderland of the "Arabian Nights Entertainments" in whose spell one is transported from our "matter-of-fact world to the land of imagination, the land of the puissant spirits who work the weal and woe of man and mingle with him quite naturally." The land of magicians and enchanters, where soaring palaces of gold and jewels are created in the twinkling of an eye, and vanish as miraculously; where princes are instantly transported on magic carpets; where animals talk and humans take on animal forms; where retinues of slaves, bearing trays of precious stones as numerous as the sands of the sea, are materialized by the rubbing of a lamp; where the opulence of the court of Haroun Al-Rashid is depicted in all its sensuous richness.

This extravagant imagery of the Orient fired the imagination of the architect,

and in fancy he saw a great phantom city of domes piling fabulously upon domes, soaring minarets, a vast Oriental fairyland, which he has reduced to a fascinating reality in Florida.

In transmuting the "Arabian Nights" into stone and mortar, Aladdin's lamp would no doubt have been most helpful in overcoming the difficulties entailed in requiring inanimate matter to speak the written language of the Orient. From his reading of the tales the architect created his own fanciful conception of it, modifying his flights of imagination to present-day living requirements.

In planning this city the architect developed his theme by using a story for each of the important buildings and by naming the streets in relation to them.

The main boulevards were named for the most important characters of the stories: as Shahrazad, in commemoration of her whose fancy wove the delectable tales; Dunyazad Avenue for her sister; Jann Avenue for the jann or jinn, the good and evil genies. Each island in the boulevard and radiating streets harks back to one of the best known of the narratives, and the buildings on these streets were designed to illustrate those assigned to them. The thread of the stories was interlaced throughout the development not only in the names of the streets and buildings, but also in the street signs and lights, the gardens and parks.

In weaving the spell of his imagery, the architect used as his inspiration for the main building of the development, the administration building with its impressive entrance gates, "The Tale of the Two Cadettes," or the "The Talking Bird," as it is sometimes called. This building is a fanciful conception of the palace of Khusrau Shah, modified to meet twentieth century civic needs. A view of it by night, with the fantastic effect of its domes and slender minarets standing as sentinels of the night, shedding their soft glow over the stillness of the brooding atmosphere, is as a breath from the unfathomable spirit of the desert. As this building is the central note of the fantasy, its architecture was not confined to that of Persia, the realm of Khusrau Shah, but was developed as a composite effect of the most important styles of Oriental architecture represented in the "Arabian Nights."

A bungalow with built-in garage, reminiscent of Arabian precedent in its horizontal stripes and battlements

Thus, as the narratives throughout redound with Moslem life, the spirit of Muhammadanism is expressed by the minarets and domes, and by the *mihrab*, or niche, and fountain for ablution in the garden. In the design of the windows and the round single balconied minarets we find a subtle suggestion of Persia; of Damascus in the large octagonal one; of India in the motifs of the balcony to the left of the main entrance; of Arabia in the horizontal stripes and battlements cresting the walls, and elsewhere in the general Saracenic character of the building.

Everywhere delightful allusions to the story are found, as in the great black man-shaped boulder in the court of the Princes Parvez and Bahman, in the Oriental garden of the Princess Periezade with its Talking Bird, Singing Tree, and Golden Water; in the mural decorations giving the splendid banquet scene where the identity of his children was revealed to the king by the dish of green cucumbers stuffed with pearls.

IN the story of "Abdullah bin Fazil and His Brothers," a very intriguing tale of the travels and adventures of the three brother merchants seeking their fortunes in strange lands, most alluring is the adventure of Abdullah in coming to a wondrous city "with towers strong-builded and palaces high-soaring. Its portals were of Chinese iron, rarely gilded and graven in such wise as confounded the wit."

On entering the city, according to the story, he apparently found the usual life of the streets and shops, people coming and going; all manner of creatures, dogs and cats; an old woman bearing on her head

Despite the Western provenance of the apartment house, this one manages to present a purely Oriental appearance in keeping with the rest of the city

a bundle of washing; the oilman with his scales and wares; the cheese market; the tradesmen seated in their shops; the jewel-market where the jewelers were sitting each with a tray before him, full of all sorts of precious stones, jacinths and diamonds, emeralds and rubies; the goldsmith's bazaar, and so forth. But to his utter amazement and "confounding of his wit," he found the entire city turned to stone and at his touch the stuffs powdered to dust.

FARTHER on he came to the palace where he found the *apadana*, or audience chamber, and on the red gold throne, studded with pearls and precious stones, sat the Chosroan monarch surrounded by the grandees, wazirs, and emirs of the land, all likewise turned to stone. In the presence chamber of the Queen, of "quaint gilding and rare painting, curious carving and fine furniture, there hung the most brilliant lusters of limpid crystal, and in every globe of the crystal was a unique jewel, whose price money might not fulfill; and the silken curtain, laced with threads of gold whereon were strung pearls, coral, rubies, and cut emeralds which gave forth a light like the light of stars." Beyond the curtain, the staircase and the voice of a maiden reciting the Koran.

This maiden of surpassing beauty, whom Allah had foreordained as his wife, revealed to him the mystery of the city and how she alone of all the inhabitants had been spared. All others were turned to stone by the Personage of radiant countenance, because they refused to desist from worshiping their idols of precious stone and to acknowledge Allah as the only God.

The wealth of imagery in this very fanciful tale furnished excellent material for a group of buildings, gateways with "towers strong-builded and high-soaring," and quaint colorful shops. There in the building stands the old porter with his ring of keys and other characteristic figures turned to stone, as well as other interesting features related to the story. The mural decorations also help to carry out the fantasy.

The golf club requested to have "Ali Baba and the Forty Thieves" as the theme for their club, as the rendezvous of the band of forty golf-ball thieves.

The club house depicts Ali Baba's house with the twenty huge vases, the oil bags of the robbers. On the grounds, in the wooded section of the hammocks, is found, as the nineteenth hole, a vaulted cavern, the cave of the robbers, and its "Open, O Simsim" will provide as much delight as in the ancient days.

Another club, one devoted to archery, has for its inspiration "Prince Ahmed and the Fairy Peri-Banu." This was selected because of the archery contest resorted to by the sultan to decide which of his sons should marry the Princess Nur Al-Nihar, after the unsuccessful contest of the three greatest rarities, the flying carpet, magic spy-glass, and health restoring pome. The design is Indian in character and coloring.

The service station was inspired by the palace of the King of Harran from "Khudad and His Brothers"

A VERY refreshing contrast to the sensuous richness of the art of the Near East is found in the whimsical, fairy-like Chinese hotel inspired by "Aladdin and His Lamp." The hotel represents the pavilion of Aladdin with its unfinished kiosque window. The striking color combinations of yellow, black, gold, and Chinese red reflect not only the rich colors of the jeweled palace but also the mandarin spirit of the ageless temples of old China. Here as elsewhere features of the story are subtly suggested in the decorations, as the one depicting the dower gift of "forty handmaidens with robes inwrought with gold and studded with jewels" accompanied by the forty eunuchs all bearing golden platters of costly jewels on their heads; another illustrates the royal wedding festival of Aladdin and the Lady Badr-al-Budur in the fairy castle.

One of the shops in a group next to the service station

An opportunity for an interesting use of an Egyptian tomb-temple design was found in the mastaba-tomb conception for the bank inspired by the "Tale of Zayn Al-Asnam." On the interior, in place of the columned halls of the offering chamber and *serdab*, or statue chamber, is the banking room, a marble-columned chamber with the soft glow of the luminous idols of ruby, sapphire, emerald, and other precious stones, and silken hangings of purple embroidered in gold, which take one back in fancy to that other chamber where Zayn Al-Asnam found his Ninth Statue in the form of his bride, his reward for fidelity.

ANOTHER section is identified with the adventures of Sindbad the Seaman, in his extraordinary travels to India, Persia, and the isles of Comari and Serendib. Ruk's Island was named for the mysterious bird Rukh, or Roc; Coco-tree Lane, for the story of the Apes and Cocoanuts; Bassorah, for the port of Bassorah so frequently mentioned; Zug Avenue, for the Zughbs, the frightful hairy dwarfs of the third voyage of Sindbad; Seaman Avenue, after the Old Man of the Seas of the fifth voyage; Elephant Avenue, for the adventure with the elephants on the seventh voyage. This section is treated in a very imaginative, picturesque manner showing forth the wonders of Sindbad's adventures.

"The Ebony Horse," "Julnar the Sea-Born and Her Son," "The City of Brass," "The Kalender's Tales," are among the most important stories reserved for future buildings.

The "Arabian Nights" adapts itself charmingly to Florida because of the suggestion of the tropics in its scenery with its palms, dunes, and sandy stretches which make an appropriate background for the domes and soaring minarets of an Oriental city. The rich ornamentation of the iron gates and the wealth of color abounding everywhere are at home in this environment, and the spirit of the tales has been most artfully recaptured by the architect in this wholly delightful architectural fantasy.

PHOTOGRAPHS BY A. M. TRENTISS

For miles the Roosevelt Highway winds its way through scenes like this in Curry County, Oregon. Near this spot a heroic statue of Theodore Roosevelt will be erected by the American Legion. Left. The Astor monument near Astoria, Ore.

Along the Roosevelt Memorial Coast Highway

by W. L. CRISSEY

FOOT by foot, a noble road, unsurpassed in scenic charm and grandeur in all America, and already famous along the whole Pacific Coast through the reports of the handful of travelers who have seen it in the making, is nearing completion. It is the Roosevelt Memorial Coast Highway in Oregon, skirting the vast Pacific, on the western boundary of the United States. From Astoria at the mouth of the mighty Columbia to the California line, a distance of more than four hundred miles, the road is in sight of the ocean four fifths of the way. Occasionally some majestic mountain intercepts it by jutting out into the sea and making an inland route necessary for a short distance, but in several instances the engineers have refused to be dismayed by any such obstacle, and have blasted the road bed from the solid cliff face.

Twelve million dollars has been expended to date. An uncompleted link of seventy-four miles, lying about mid-way between the north and south portions, will require four million dollars more, but more than three hundred miles of the Roosevelt Highway are now, for the first time, open to tourist travel and readily reached from the Pacific Highway, the present main artery traversing the state from north to south.

Shut off from the great agricultural valleys of the interior by the Coast Range Mountains, the country sloping to the sea has until now been for the most part extremely inaccessible, travel up and down the Coast between the few towns and scattered resorts being well nigh impossible. It is a region of towering forests, innumerable sparkling mountain streams and larger rivers, fertile dairy and grazing lands, and almost untouched mineral resources. The beaches are many of them of imposing width, the promontories and wave-worn rocks and islands picturesque beyond description. To the people of the Pacific Coast States themselves, this variety and beauty come as a distinct surprise, for until now only a few of the resorts and towns could be visited without traveling appalling distances by roundabout and difficult roads. "So virgin that the Indians haven't discovered it yet" was the graphic summing up of one traveler.

Climatically, the region traversed by the Roosevelt Highway is favored indeed, with snow and ice unknown and summer temperatures always cooled by the sea. An ample rainfall makes for luxuriant vegetation and never-failing streams. Rhododendrons and the exquisite Azalea occidentalis abound along many miles of the Highway.

The people of Oregon realize to the

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* * *

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Bandon Beach in lower Cass County, Oregon, one of many picturesque spots along the Highway

fullest extent the mission of the Roosevelt Highway. Shrub and tree plantings are already under way on a large scale, with rhododendrons, azaleas, and similar shrubs predominating, while to give variety to the forests of fir, spruce, and pine there will be plantations of Port Orford cedars, giant redwoods, and the myrtle of southern Oregon.

Public sentiment is strongly against advertising signs, and in sparsely settled Coos and Curry counties almost all the property owners along the Highway have pledged themselves against the granting of sign privileges. The State Highway Commission has purchased a dozen beauty spots, to be set aside as State Parks for the enjoyment of travelers for all time to come. Public-spirited Oregonians have added to this list by donation, and the United States Government has withdrawn from entry all scenic locations overlooking the sea.

It goes without saying that a country so wild and natural as this must afford remarkable hunting and fishing, and have an irresistible appeal for the sportsman. Trout and salmon abound in the rivers, and there is deep sea fishing from the rocks. Deer are frequent sights along the Highway, glancing timidly from some leafy covert or bounding gracefully into the woods. The venturesome hunter who cares to go into the mountains may find bear, wild-cat, and cougar, while in parts of Curry County there are wild boars, descendants of once domesticated animals now long reverted to the wild. Of course the casual passer-by would never glimpse these.

The country is replete with historic interest, commemorated by a unique monument at Astoria, with a sculptured spiral frieze 535 feet in length depicting the stirring happenings of early day, such as the discovery of the Columbia River by Captain Gray in 1792, the coming of Lewis and Clark, the building of Fort Astor. Astoria was founded by John Jacob Astor in 1811, who incidentally laid the foundation of the great Astor fortune at the same time.

At several points along the Coast are legends of buried pirate treasure, authenticated by such tangible clews as old bronze cannon and weathered ship timbers of a workmanship long forgotten. Gold Beach was literally a "golden strand" three quarters of a century ago, with modest fortunes panned from its shifting sands. Battle Rock at Port Orford served as an improvised fortress in 1851, when nine white men withstood a two-weeks siege by three hundred Indians. Battle Rock merits special mention as the chosen site for a heroic statue of Roosevelt, to be erected there by the American Legion. It will be visible for many miles, both from the Highway and from the sea.

The Roosevelt Highway probably reaches its most rugged climax at Cape Perpetua and in the region of Heceta Head, both included in the unfinished link. Laborious and expensive blasting will be repaid by the glorious panoramas spread out hundreds of feet below. The road here will cling "by the skin of its teeth" to the face of the rock, apparently poised precariously midway 'twixt sea and peak.

As the southern part of Oregon is reached, there is a section of far-flung bare hills, usually dotted with herds of peacefully feeding sheep, which is entirely different from the northern landscape. Again the road descends to sea-level, and for miles takes refuge from the winds behind gigantic sand dunes.

And now we reach the California line, and the Highway presents a farewell scene which will linger long with the traveler. Picture a smooth beach hundreds of feet in width, so gently sloping that the breakers begin far out to roll their creamy foam landward. A single grove of stately pines stands in dark silhouette against the soft clear blue of the seemingly infinite ocean, while the eye feasts upon the gentle curve of a bay strongly reminiscent in its lovely contours of world-renowned Santa Barbara.

We cross the line. From here, the road is known as the Redwood Highway. It soon enters the redwoods, as though to justify its name—the redwoods, whose massive boles and cloistered aisles dwarf the grandest cathedral. But the Redwood Highway is another story.

EARLY ENGLISH MANTELS and chimneypieces of the late 17th to the end of the 18th Century are well represented in the present large collection. These range in a wide variety of sizes and beautiful designs in oak, pine and marble.

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The Shooting Dogs

by LOUIS CONTOIT

THE hunting dogs in vogue can be divided into three classes: setters, pointers, and spaniels, the English setters and Llewellyn, or field trial setters, being the most popular among sportsmen as shooting dogs. Pure English setters, as a rule, are either black and white; black and white and ticked; orange and white; or orange and white and ticked. They are also frequently just white and ticked, in which case they are called "beltons." Thus a white dog, black ticked, is called a blue belton, and one with orange or lemon color is called a lemon belton. Llewellyn setters are usually white, black, and tan in color.

The Irish setter, as his name implies, is a product of the Emerald Isle and his work in the past, over the rough bogs, mountains, and moors, was so strenuous that only the fittest could survive. The result is a rugged, tough, wiry, high-spirited dog so full of vitality that only a lot of work can keep him within bounds. This, by the way, is the chief objection to him voiced by those sportsmen who have not the stamina to follow him from dawn till dark.

The claim has been made that the Irish setter is not as steady as the English setter, in other words, that he is not so apt to point his bird nor to hold his point so long, assuming that they are both equally well broken.

The Kenridge Kennels' champion Irish setter Kenridge Kilbride II, from a painting by the author

The third member of the setter family —the Gordon, or black-and-tan—was originally characterized by sportsmen as a "pall bearer," a "potterer" and an "old man's" dog. Those designations in the old days had some foundation, for the breed as originally evolved by the Scottish Duke of Gordon was a heavy, cloddy dog, not much of a ranger nor very fast in the field, but very stanch on game. It remained for another Scotchman, Mr. Chapman, of Glenboig, to "pep them up" with a cross of the Irish setter. Back in the 'nineties, "Scotch" Bailie brought over a group of these lighter built Gordons and he it was who gave me the facts on how Chapman, for whom he was head kennelman, had bred them.

While the Irish setter cross made the Gordon lighter in build and faster in the field, it at the same time destroyed the distinctive structure of a noble breed and to it is plainly traceable the loss of character and the general diversity of type of the present-day dogs.

The Llewellyn setter was originally the result of the crossing of field dogs of outstanding merit, of the Irish, English, and Gordon setter families, and was called after its Welsh originator, R. Purcell Llewellyn, though he himself never called it by that name, preferring to have it known as "the field trial breed."

As was to be expected from a breed so formed, the Llewellyn setter was a dog of great vitality and stamina and did wonderfully well in the field, but like many royal families, the brains and constitution of which have been weakened by too much inbreeding, many of the Llewellyns are really worthless to fulfill the task for which they are intended. A good one, however, is exceptionally good.

On account of the extreme speed of the Llewellyn, the breed is used mainly on the Western prairies and in the South, where there are wide spaces to be hunted, expanses which a hunter, especially on foot, could not be expected to cover. Of course, many of the sportsmen who shoot

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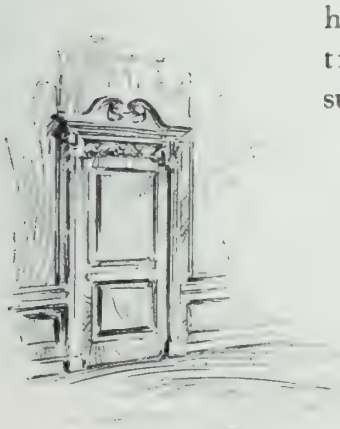

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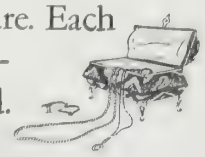

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FROM A PAINTING BY LOUIS CONTOIT

Dr. James E. Hair's English setter, Ch. Alberts MacAllister II

in those localities ride after the dogs on horseback, and only dismount after the dog is pointing its game.

The pointer, on account of his stanchness and extreme pointing instinct, is liked by many. It is an excellent breed for a warm climate and for localities where the country is open and with but few briers. Being a short-coated dog, the heat does not affect him materially, though this same short coat is a handicap where the brush and briers are dense, and the pointer is, therefore, loath to enter thickets, knowing that he will get badly torn.

Pointers are mostly liver and white and liver and white and ticked; lemon and white and lemon and white and ticked; solid black; solid liver; black and white, and black and white and ticked; and occasionally we see one that is liver and white and tan, showing a foxhound cross. Because of the fact that the pointing instinct is so strongly inherent in them, they oftentimes develop an annoying habit of false pointing. The pointer was originally a product of Spain, but the English have so developed him that we hear him most often referred to as the English pointer. Those which have the foxhound cross, while improved structurally, have lost a good measure of their pointing instinct.

The spaniel has been called the progenitor of the setter family, but there is no certainty that such is the case. Certain it is that wherever or however he came, he has been a great boon to mankind and has made countless thousands happy by his advent.

As I am confining this article to varieties of hunting dogs which I have owned, broken, and hunted over, I will mention only the cocker spaniel here, though there are other members of the spaniel family that have great ability and wonderful reputations as field dogs and retrievers.

The cocker is a small dog, weighing about twenty-five pounds, with a coat and feather similar to a setter's. They have all the colors that the setters have, excepting the dark Irish setter red, which is sometimes approached but never duplicated. The cocker does not point his birds, his ancestors having been used to drive them into nets. The breed is invaluable for hunting in dense undergrowth where neither man nor large dog can work. Sometimes they work too fast, and in that case it is necessary to slip a front foot through the collar or put a strap around a hind leg just above the stifle joint. This makes the dog travel on three legs and tends to slow him up. With all that, he will be found plenty fast enough, for his grit is such that if his size were commensurate, he would be as big as a house. He is also, as a general thing, a natural retriever.

FROM A PAINTING BY LOUIS CONTOIT

Mr. H. E. McTavey's cocker spaniel Cordova Courtier

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HEAT AND THE HOME

by HAROLD L. ALT

IT HAS often been said that a house should be laid out around the bathroom as a center; but the day is fast approaching when it will be more correct to state that the house should be laid out so as best to meet the heating requirements.

For a long time little thought was given to heating houses beyond putting in some sort of a heating device with a capacity to warm the rooms to a comfortable degree—and sometimes even this could not be accomplished in extreme weather. Recently, however, much more thought has been expended on heating economically rather than on simply heating, and the latest development is to heat conveniently as well as economically.

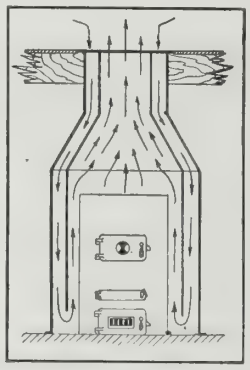


Fig. 1. The cheapest method of heating for the small house is the pipeless furnace, which may be briefly described as a "stove" set in a double casing, on top of which is a combination inlet and outlet register

Ten years ago coal was the universal fuel used in this country. But coal has increased in price; smoke has become more and more a problem with the growing list of coal burning plants; stoking and ash handling have grown into an expensive item with the increasing wage for labor, and dirt and ash dust always were undesirable factors.

So new schemes have begun to appear on the market to solve some or all of these difficulties. Heating with natural gas was found practical and not too expensive in some localities where such gas was available. Electricity was tried; so was manufactured gas and fuel oil; other communities clubbed together and built a community plant, after which they calmly sat back and enjoyed watching their neighbors struggle with their problem.

Now the ultimate result of these various experiments has been not only to turn the eyes of the heating world toward new methods and new appliances, but also to bring out into the limelight the matter of reducing the amount of heat required, and this immediately plunges the heating engineers into the subject of house construction. To a large extent the way a house is built determines how many tons of coal, gallons of oil, cubic feet of gas, or pounds of steam are going to be required to heat that particular house.

First, let us consider the ways and means of reducing the heat requirements of a house, as this means economy in operation no matter what type of heating system it may be decided to instal later.

In the ordinary house there are two abstract principles which may be applied to any style of residence, these being, first, that a cubical shaped house has less heat loss than any other form except spherical (which, of course, is impractical from a construction point of view); and, second, the smaller the window and outside door area, the less will be the heat loss.

Since the "heat loss" is the amount of heat passing through the house construction and lost to the outside air, it also represents the amount of heat which must be supplied by the heating apparatus in the house to maintain a comfortable temperature. This heat necessarily is furnished as fast as it is lost, for, if furnished in greater amount, the temperature rises and the house is overheated. On the other hand, if supplied at a slower rate, the temperature drops and the house is cold. When the temperature holds constantly at a given point the heat is being added just as fast as it is being given off, no more and no less, and in that event a "heat balance" is said to exist.

To go back for a moment to the first basic principle, it will be most easy to understand this when it is realized that every square foot of outside house wall loses a certain amount of heat every hour. Consequently, the less wall surface there is, the smaller the heat loss will be. A house shaped like a cube will have less heat loss than one of the same cubic contents but built long and narrow, or containing wings, ells, or other variations from the true cube form.

The second basic principle can also be appreciated when it is understood that the heat loss from an outside

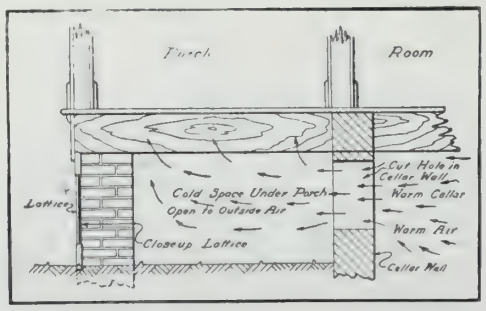
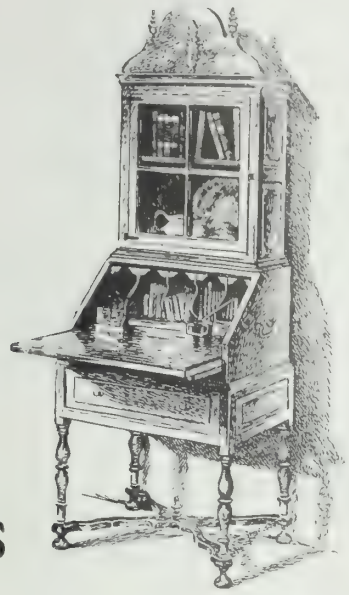


Fig. 2. Showing method of warming the floor of the built-in porch by allowing the warm air from the cellar to penetrate under the porch



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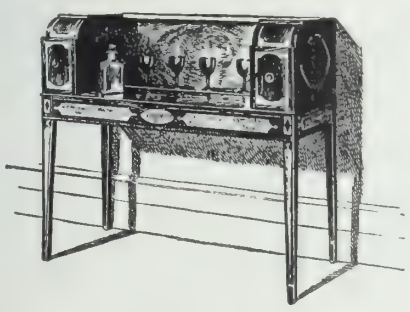

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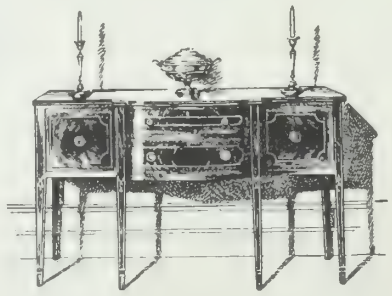

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The interior of Mount Pleasant has been equipped in period by the Pennsylvania Museum with unexcelled objects of Colonial craftsmanship. On its six-paneled doors are sturdy black iron rim locks with gleaming brass knobs. Present-day home owners can obtain such hardware from Sargent of New Haven.

To the right, dead-black Colonial rim lock with solid brass knobs and key plate. This is similar to the antique hardware used in the restoration of Mount Pleasant by the Pennsylvania Museum. Ask for Sargent lock No. J3525, knobs No. 1608, and key plate No. 808. Knob No. 1600 and key plate No. 711, above, are also for interior Colonial doors.

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door or a window is about four times as great as from an equal area of wall surface. At the same time, light and air are necessary to health and happiness, and a house of exact cube shape is not always, or even usually, of the highest artistic merit or appearance. The only thing to do is to make the house as nearly as practical with the same width, length, and height; put in the windows and outside doors actually required but do not insert any not having a real and positive use.

Still another heat saver in a residence is an attic, even though the attic may be unheated. The idea behind this assertion is that even a cold attic never gets as cold as the outside air, and consequently becomes a sort of heat buffer between the ceiling of the top floor and the roof which is exposed to the elements. A good heavy attic floor also is a further aid in heat conservation.

Storm windows and weatherstripping offer further heat saving, but only at the expense of ventilation. Where the air leakage around the windows and outside doors is excessive and the curtains may be seen to move in times of high winds, their use may be justified and desirable, but in the well built home there is a danger of stuffiness and odors if the natural infiltration of air around the outside doors and windows is too far retarded.

Ordinary house construction may be commonly divided into three classes as follows: *frame construction*, finished on the outside with clapboards, shingles, or stucco; *hollow tile construction*, usually finished on the outside with stucco and sometimes with face brick; and *brick construction*, which may have no exterior finish or may sometimes be stuccoed. These constructions are illustrated in Fig. 5.

As far as heat conservation is concerned there is little choice between the frame and the brick if each is properly constructed. With frame construction the matter of building paper is quite important and is often overlooked. In hollow tile and brick walls the plaster should not be placed on the inside surface but, instead, the inner surface should be waterproofed with some good waterproofing compound and wooden strips should then be erected on to which the lath is fastened. This method was introduced primarily to avoid dampness but has a distinct value in conserving heat, on account of the additional air space introduced between the wall and the lath and plaster.

The heating experts, however, have been far from satisfied with these more or less minor savings. They have been looking for major savings which would materially reduce the heat losses of the home without interfering with either the style or its use. This has been found to be possible by means of insulation.

Insulating the modern home is coming more and more to be appreciated, and, as fast as the demand for insulation was created various products were forthwith placed on the market to meet the demand. Among the first substances used for home insulation was two-inch sheet cork, this being followed by sawdust, gypsum, and patented types of insulation.

Some of these products are fireproof and others are not; some are more expensive, either on account of first cost or method of application, than are others. It cannot be undertaken in an article of this character either to recommend or discredit any of the various insulating materials; on the contrary it is only desired to point out the desirability of some kind of insulation, and to state that in homes where insulation has been employed great heat economies are being effected.

In ice houses where ice is stored every winter and kept during the following summer, there is generally nothing used to preserve this perishable product except sawdust. In cold storage plants where food products are carried through the hot summer months at temperatures close to or below freezing, cork is generally preferred. The same idea applied to the home makes it to a large extent independent of the outside elements as far as temperature is concerned, and at a surprisingly low heat expenditure.

Another item entering into the maintaining of a comfortable home is the matter of cold floors. No matter how much heat is put into a room, if the floor is cold it is bound to be uncomfortable. A floor located over an unexcavated space is almost sure to be cold, and one located over a space open to the outside air (such as a built-in porch) is certain to be a nuisance.

This difficulty will never occur if the cellar in which the heating apparatus is located is run under the entire first floor to be heated. In cases of built-in porches relief is often obtained by closing up the outside openings which permit cold air to enter under the porch floor, and then

(Continued on page 130)

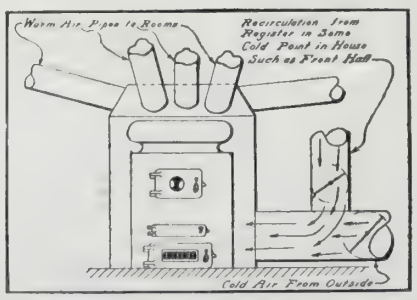

Fig. 3. Diagram of the recirculation method, which permits of shutting off the cold outside air on very cold days and feeding to the furnace warmer air from the house

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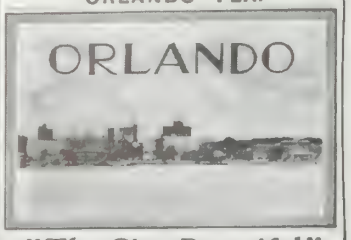

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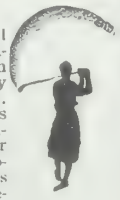

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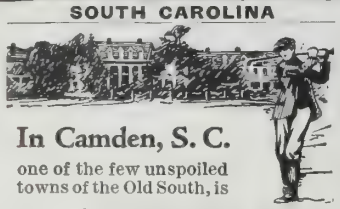

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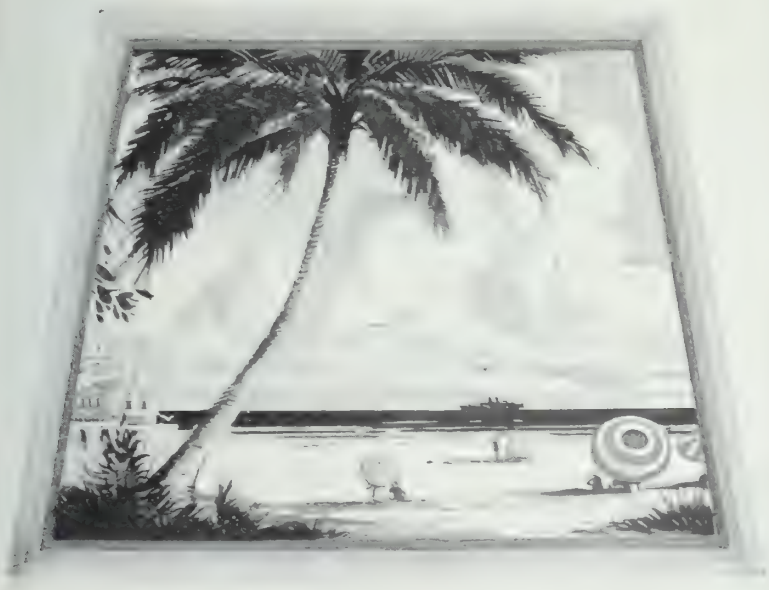

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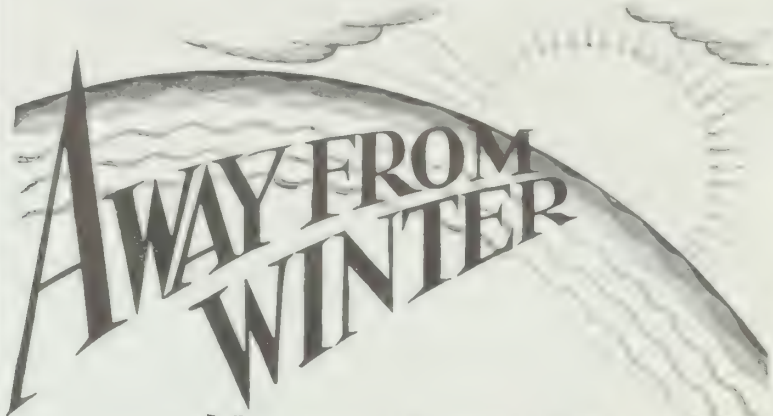

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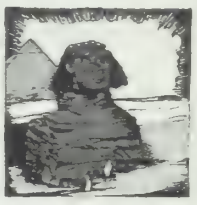

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FIFTH AVENUE NEW YORK

Aerian lace in a wide circular cape is a fitting accompaniment to this black velvet gown from Bergdorf Goodman

Paquin designed this frock of black velvet and lace for afternoon wear. Imported by Bonwit, Teller & Co.

A charming gown in light lace, by McIlvenna, featuring merits of lace and stiffness of fabric. From Kurzman

Moiré was used by Paquin for this interesting frock with its wide loops and long side drapery. Imported by Bonwit, Teller & Co.

FOR FORMAL OCCASIONS

by ANNE SHIRLEY MOLLOY

THE beauty of the frocks and wraps that have been created here or abroad for the winter round of gayety is fairly bewildering. Each season it seems that the fabrics are lovelier and the designs more alluring, but it is difficult to conceive of a more luxurious assemblage than is now appearing in the more exclusive shops.

The wide variety in the type of costume is interesting too, for it means that it is not a season dedicated to one particular type of figure, for equally important are the bouffant frocks, picturesque and charming as they are, and the more dignified and sophisticated robes which seem to revive the princess silhouette.

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information regarding articles of the sort shown here. It will gladly furnish the names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE'S New York office, 244 Madison Avenue

Taffeta and moiré are used for the costumes demanding the qualities that they possess, and the lovely flowered taffetas are conspicuous and a shade newer. The design of the latter is usually mottled in effect, and the bodices invariably close fitting.

A stiff satin is also shown and has been favored by some of the better known couturieres. The latter, however, in working with the satin achieve their rather close-fitting hip line (a characteristic of the season) by a clever manipulation of folds. A notable example from Molyneaux is pictured on this page.

Never has velvet been more delicate in weave, and it is enjoying a deserved popularity. There are various kinds, the transparent velvet most in use, a non-crushable sort, and a cire velvet resembling panne velvet. Paquin uses black velvet and a lovely real lace for an unusual afternoon frock that is pictured at top of page. This follows the princess lines and is fittingly

FURS by GUNTHER

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Charming for the debutante—blue taffeta with uneven hem line scalloped, and blue velvet bow. From Bergdorf Goodman

complemented with a matching turban.

Real Alençon lace in a circular cape enhances a black velvet model on page 100, which also follows the molded hip line and shows the characteristic uneven hem line.

In other words, the flowing line (in this instance achieved by the wide collar and the circular flare) seems to play an important part in the season's mode. Sometimes it makes its appearance in the form of bows—and one of the most unusual methods of introducing this ever popular form of adornment is illustrated in the taffeta model pictured above. The frock with its voluminous scalloped skirt and tight fitting bodice is of pale blue, while wide matching velvet circles the bodice and ends in a bow with long flowing ends.

Bows, quite different in character—or properly speaking, loops of self fabric—help to achieve the distinction that is noted in the Paquin model shown on page 100. It is of moiré, the vogue for which there was an indication last season that promises to be more than realized at present. This frock shows too, the long-at-the-side drapery, that is such an important feature of the mode. On several of the taffeta frocks that are quite short all the way round, two wide folds of the taffeta hang almost to the floor in back, breaking the monotony of the hem line, which, without that break, would apparently spell defeat for any ambitious evening gown. A real train is even noted on one of the most extreme of the importations, a black velvet Callot model imported by Bonwit, Teller & Co., cut very low in back; whether the continued length of the irregular hem line presages the return of the train or not we do not know, and certainly hope not, but the draperies are surely getting longer and longer.

Charming in its grace of line and as delightfully wearable as are all Chanel frocks, is the model pictured below. It follows the lines of the figure closely to well below the hips where tiers of the lace start irregularly and end just as irregularly and are short at the right side and draping almost to the floor at the left.

Wraps are no less fascinating than the gowns they are destined to cover; the difficulty is in making them conform to the various degrees of length and they are necessarily a trifle more given to draping. Velvet, in all its rich colorings and in black, is given great prominence, and the metal brocades, more delicate in weave and pattern than ever, are their just rivals.

A revival of the princess line is indicated in this graceful model from Chanel, imported by Bonwit, Teller & Co.

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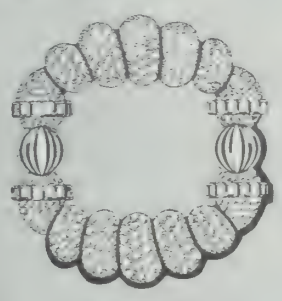

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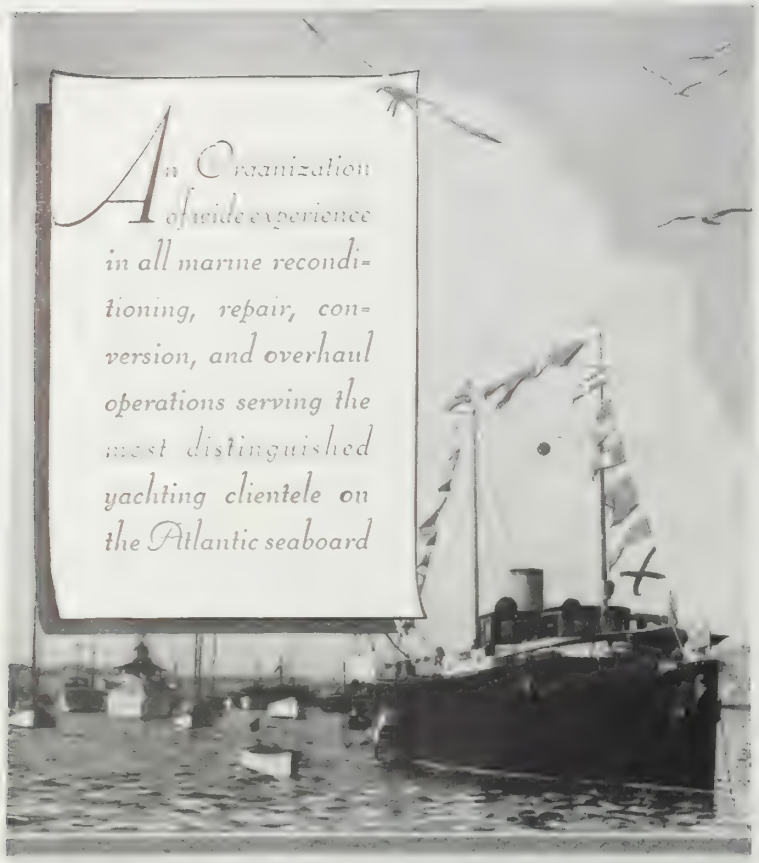

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YACHTING NOTES

by JAMES DEVINE

THE event of the Fourth Annual Ocean Cruiser Race of the Sheepshead Bay Yacht Club marked the closing of this year's yachting season so far as Northern waters are concerned. This race, driven over one of the most troublesome courses, has always attracted the sturdiest boats and the nerviest skippers. It is routed over a right-triangle-shaped course of fifty-two statute miles, starting at the bell buoy off Manhattan Beach, then leading out around Rockaway bell and along the south shore of Long Island guided by the whistling buoys; then back to Ambrose Lightship and on to Scotland Lightship; then north to the starting line.

This year's race, conducted under past-performance handicap, was won by Commander P. J. Downey, Jr., of the Brooklyn Power Squadron with his thirty-six-footer *Paducah*, and is now in possession of the coveted Trunz trophy. *Idler III*, owned and driven by Commodore Otto van Au, of the Sheepshead Bay Yacht Club, placed second and won the time prize. *Sea Dream III*, holder of the James Craig trophy, and *Brickton IV*, former champion of America, both contested but neither placed. *Sea Dream III* abandoned the course to tow *Invader*, flagship of the Sheepshead Bay fleet, owned by Commodore F. G. Bullard.

IT IS estimated that about one half as many Northern cruisers and yachts will go to Florida this year as is customary. The tropical hurricane which swept through Florida and along the Atlantic seaboard will doubtless have its effect upon winter resort activities of all sorts, and the dangers of small-craft navigation through storm areas between Northern and Southern waters will doubtless discourage much of the fall-time travel. However, the Southern yachtsmen predict an active season. The Miami Beach Regatta will be held again this year. The dates are set for March 22d and 23d. Plans for other Southern meets are in the making.

TWO seventy-two-foot motor yachts, designed and built by the Luders Marine Construction Company, will be ready soon for commuting service between Long Island ports and New York City. They are both seventy-two feet long, thirteen feet six inches beam, and three feet six inches draught. Each is equipped with galley, dining room, living room, staterooms, toilets, showers, crew's quarters, and locker space. These boats are each powered by two Sterling Coast Guard gasoline motors which provide a speed of twenty-five miles per hour. For power, sturdiness, beauty of design, and careful provision for every comfort, these boats are certainly two of the most distinguished commuters built in many months.

DOUBTLESS the most outstanding event held in connection with the Detroit Regatta this year was the speed test made by Gar Wood's *Miss America VII* after the close of the regular program. The run

Mrs. Frederick Cameron Church, formerly Miss Muriel Vanderbilt, at the wheel of her twenty-six-foot Chris-Craft runabout

The DOLPHIN 8

PROBABLY the first straight eight produced in America was a STERLING 8—twenty years ago. A variety of sizes, built in this score of years, has afforded ample experience. For instance: cast-iron crankcases are always used; also counter-weighted and dynamically-balanced crankshafts; oil coolers and filters; dual valves in the head—all important main features that have made the engines successful. ¶ A straight eight, constructed of many parts already in production for fours and sixes, costs less to produce than a six of similar power in limited production. In the DOLPHIN 8—220 H.P., 1200 R.P.M.—300 H.P., 1500 R.P.M., you are offered maximum value.

Other STERLING *Models Range from 12 to 565 H. P.*

STERLING ENGINE COMPANY
BUFFALO, NEW YORK

Wild Turkeys Browned and Golden

and venison and purple grapes
for these *we offer thanks*

FROST came with the nights. The corn stalks withered and the hills were fire and scarlet. Partridge drummed and a fox barked behind the ridge. The stockade gates were shut. Out of New Hampshire rose the Harvest Moon.

"For these we offer thanks." A voice in the wilderness raised in thanksgiving...spreads and becomes the voice of a continent. A settlement grows and becomes a nation. Each year the nation offers thanks for the harvest. Each year the harvest is richer...in happiness ...in material prosperity...in the joy of living.

* * * *

A great part of the harvest of America today is the harvest of industry. Endless research and experiment, a divine curiosity, the open mind, these have brought new products and a new and better way of living.

And part of the march of progress, contributing to a safer, happier life, is Frigidaire, the automatic refrigerator...now providing priceless health protection in over 500,000 successful installations.

But Frigidaire has not been satisfied with this achievement. And now, after 16 years of constant experiment, twelve years of practical experience in production comes the New Frigidaire...beautiful, powerful, convenient, incredibly quiet...an entirely new conception of automatic refrigeration.

The New Frigidaire has reserves of power for *every* emergency. Its cabinets are built to harmonize in line and color with the modern kitchen. It is incredibly quiet in operation.

The New Frigidaire safeguards health. It prevents food spoilage. It freezes ice. It saves time and work and money. It provides safe, dependable, care-free refrigeration ...under all conditions.

* * * *

Wild turkeys, browned and golden, and venison and purple grapes. For this material evidence of a successful harvest the Pilgrims offered thanks. The harvest of 1928 is nearly in. And already in thousands of homes the New Frigidaire has begun its work... quietly, surely protecting the health of the family...contributing to a safer, happier life. Frigidaire Corporation, Dayton, Ohio.

FRIGIDAIRE
PRODUCT OF GENERAL MOTORS

One of the seventy-two-foot express commuters built by the Luders Marine Construction Company. She is powered by a pair of eight-cylinder Sterling Dolphin Motors

was made over a course one statute mile in length. Six trials were made over this course, three each way, and the average speed was then ascertained. When the figures came in it was declared that the speed attained over the six-mile run was more than ninety-two miles per hour! This record exceeds the Gar Wood record made in 1921 by *Miss America II* by more than twelve miles an hour.

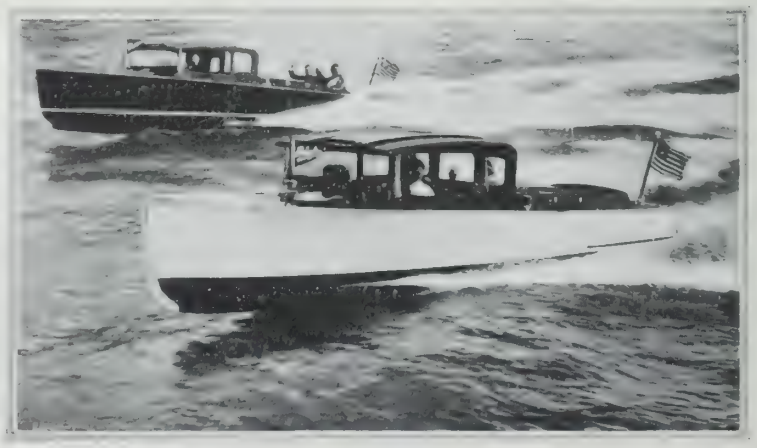
The actual race for the international championship which was to have been so hotly contested, ended rather mildly when Miss "Bobby" Carstairs's boat *Estelle II* capsized and sank before the race had gone a lap. Speed enthusiasts throughout the world were concentrating their attention upon Miss Carstairs from England, whom they believed would give Gar Wood and his *Americas* some thrilling competition.

But when the accident came, Miss Carstairs was taken to the hospital with several cracked ribs. She took her defeat with a lot of sportsmanship, and resolved to challenge Gar Wood, the holder of the trophy for several years, as soon as she could build her new craft. Miss Carstairs, like her neighbor, Sir Thomas Lipton, will win many prizes for being a good sport in defeat.

AMERICAN-made marine motors continually increase in popularity throughout the world. The Sterling Engine Company of Buffalo recently equipped the *Itosaki Maru* owned by G. Schrozaki of Aska, Japan. This ship was built by a Japanese manufacturer and is a fifty-footer. Two six-cylinder Sterling Dolphins give her a cruising speed of twenty-six miles per hour.

Highlander, *owned by Al Christie, which took part in the Long Beach Regatta of the Southern California Yachting Association*

Below. Two of the popular Baby Gars speeding through Miami waters



A PAIR OF OLD GEORGIAN SILVER
TEA CADDIES

A FINE pair of Old English Silver Tea Caddies showing the simple dignity in vogue during the reign of George I. It is interesting to note that one was made in 1723 by Peter Archambo and the other two years later by August Courtauld, both famous silversmiths of the period. Recent acquisitions establish the Crichton Collection as the largest and finest in this country.

CRICHTON &CO. LTD.
EXPERTS IN OLD ENGLISH SILVER
636 Fifth Ave. NEW YORK *at 51st Street*

©1928 C & Co., Ltd.

An example of the beautifully appointed luncheon table where everything, including the plate, has been planned in a decorative harmony

SILVER PLATE'S PLACE AT TABLE

by PETTIT PRICE

Photographs from Oneida Community, Ltd., and 1847 Rogers Bros.

A NUMBER of interesting considerations influence the present acquisition of plated silver and increase its presence in homes of wealth, registering a caste which is fairly recent in its history.

Sterling silver as the metal and collateral of currency has an enormous lure for burglarious gentry, who manage to appropriate vast quantities of it in these crimeful years, giving its possessors to think sadly and seriously concerning losses past and potential.

During the absence of the family in Europe the silver must go to the vaults of the safe deposit company for safe keeping if its sight is to rejoice its returning owners. It is a risk and a bore to carry it back and forth between town and country residence, and it must at all times, when in use, be under the responsible eye of someone capable of protecting it.

TO THOSE who believe with the gypsies that possessions have a tendency to own us, instead of the reverse, plated silver offers a pleasant solution for these difficulties. A large number of people are taking advantage of this, not because they cannot afford fine silver, but because they cannot afford to be bothered by taking over the functions of the appointed guardians of law and order, whose numbers are inadequate to cope fully with the organized menace to such portable kinds of property as silver and jewels.

Even when this is not the case, a service of good silver plate is now recognized as essential to supplement the solid silver service over the days when this has been sent to the vaults or until it is withdrawn again, to take to the country, or to use for informal entertaining. Often the family silver is of elaborate character, and a plated service of plainer pattern increases the range of effects in table decoration, providing a more appropriate style for ordinary occasions.

Where this is not the situation, however, and more than one residence is maintained, the supplementary service of plate is sometimes a replica of the sterling silver and is kept, conveniently, at the residence least often used; this is an efficient time-saving method of luxurious living.

Another important reason for the purchase of plated silver is the style element. In the good old days a style could be depended on to last at least through a king's reign, but with the present-day scarcity of kings and the constant changes going on all about us, styles change over night. Of course, the really fine things never go out, but many people like to keep step with the progressive changes and to reflect them in their surroundings. The relatively small cost of even the best silver plate makes it fairly easy to replace the old with the new when a tempting new mode is introduced.

THOSE who choose the best plated silver have the satisfaction of selecting designs which are quite on a par with those of sterling silver and are often created by the same designer, since much of the most desirable plated silver is made by the great sterling silver houses.

Silver has always been a medium of free creative art. Consequently when we admire its beauty we are thinking in terms of design no less than of metal, and any reproduction of sterling must meet this same high standard or fail of its purpose. This, silver plate accomplishes in a notable way.

Improvements in technical methods permit a close approximation of fine silver, and hand ornamentation gives the final delicacy and distinction to the pattern.

The variety of patterns in silver

Paul Revere could not but have bestowed warm approval upon this tea service inspired by his own art

Balance .... charm .... dignity .... all are necessary ingredients of an attractive room. Furnishings by W. & J. Sloane personify these attributes—and add to them a measure of comfort and correctness.

INTERIOR DECORATIONS · · · HOME FURNISHING COUNSEL

ANTIQUES

Two unusually good Chippendale antiques from the Colby collection . . . The table is of unique interest for its tilting top, sliding front, secret compartment and other conveniences which adapt it to an artist's needs . . . We should like to have you visit our departments of antiques and reproductions.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. ··· CHICAGO

Interior Decorators

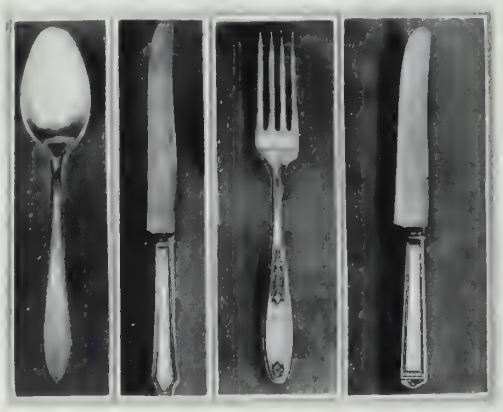
SINCE 1866

A coffee service with the gracious air of the eighteenth century is a conspicuous instance of the charm of design found in the newest silver plate

plate is wide and choice. Period styles reproducing English and French models are available in flat ware and the larger pieces.

There is also a particularly large selection of designs inspired by Early American types. Moreover, silver plate does not merely copy sterling. It has its own modes creatively designed and entirely original. This is to be noted in the effective modernist styles just making their appearance in silver plate as well as in sterling, which will undoubtedly give the modern note to many a Thanksgiving table.

There would seem to be a quality inherently benign about silver as



Patterns in flat ware which show dignified architectural motifs and fine attention to detail

A chest of "pieces of eight" aptly named, since it is a real treasure for the hostess whose luncheon or bridge party is planned to be of that number

ESTABLISHED 1846

THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH

New York

FURNITURE
WOODWORK
DECORATIONS
FABRICS

A fine copy of a walnut bookcase with ornamental bronze grills as reproduced from the original in the library at Oxford

Showrooms

also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.

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Price, &
Willson
Inc.
16 East 57 Street
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Antiques, Old Fabrics,
Interiors.

Easy Chair Covered with Antique Brocatelle of a Rich Lustrous Gobelin Blue

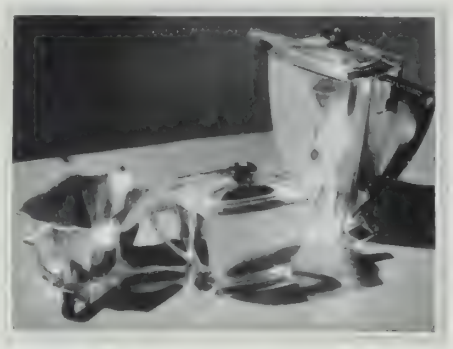
Here the burnished reflections of light are faceted in the angular modernist manner to which softness and grace are given by the curved contours

a metal, which influences its imitators for beauty. Take early pewter which came into being as the first substitute for silver. It has long ceased to have any connection with its original purpose in our minds, because it established its own *raison d'être* and complete independence, so that we collect the old and continue making the new because it has its own special place in decoration, harmonizing with a certain kind of taste in a manner uniquely charming.

THE second inspiration was the plated ware made in the eighteenth century which we know as old Sheffield, and which is among the treasures most eagerly sought by collectors because it achieved something artistically precious and independently its own.

Modern technical processes made possible the third inspiration, that of contemporary silver plate, which if too recent as yet to be an heirloom, is nevertheless full of the quality we call ancestral. It has succeeded within a short time in creating for itself a place of dignity and importance as a supplemental ally of the mother sterling.

The fact that the best qualities are now so heavily plated that their manufacturers give an unlimited guarantee of service should entitle modern silver plate in some future day to a place in the collectors' catalogue—meantime it has its purpose and its popularity.



The modern note in design is interpreted in this coffee service with a delicacy of line that is truly admirable

Among the glittering accessories of this table laid for formal dining is silver plate of choicely conservative pattern

Hampton Shops

Like some ancient minster, monumental and serene, stands the Hampton Shops Building. Its Gothic tracery harks back to some medieval original, yet consummate artistry has adapted it to the tempo of modern life in its smart Fifth Avenue milieu . . . How fitting that it should house the activities of the Hampton Decorators, for it suggests not alone the correctness of every architectural background and each considered detail that they develop in the homes of their many clients, but, as well, the richness of the furnishings displayed within.

18 EAST 50TH STREET • • NEW YORK

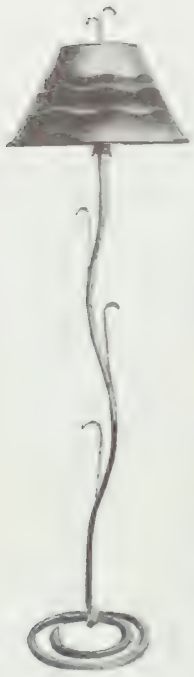
SHOP WINDOWS OF MAYFAIR

BY

SHIRLEY PAINE

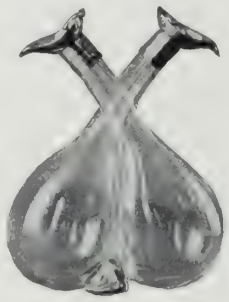
This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

Every month we get more and more requests for help in locating things not easily found outside of New York. We should like to emphasize the value of this point even more strongly. As one of our good readers, we will gladly locate for you anything you may desire if the top price is given, a complete description, and approximately where it is made. There is no service charge. As November is the ideal month for leisurely Christmas shopping, we also earnestly recommend not delaying purchases after December 1st, in order to be certain of their arrival in time for Christmas.



This floor lamp is made of heavy iron hand-wrought by mountain blacksmiths and finished in green or steel gray. Shade is 18", parchment finished in wavy bands in pleasing shades of yellow, orange red, and purple. Price $35 complete; express collect

An accurate imported calendar watch. Tells hours, minutes, and seconds like any other, but in addition gives the day of the week, date, and month. A whole information bureau for $8.50, postpaid 100 miles N. Y.



From Italy comes this original oil- and vinegar cruet with silver plated tops and stoppers. It has a certain decorative delicacy characteristic of so many European things in glassware, and besides this there is practical merit in that one has both vinegar and oil in a combined unit. Height 7", price $18 complete; safely prepaid 100 miles N. Y.

An exotic and beautiful solid cast brass monastery bell, antique finish with a most graceful wall bracket. The bell itself is quite large—5" high, wall plate 11" x 3", 8" extension. Especially priced *for November and December* at $12.50 to our readers. Usually at higher tariff

This "heart-and-crown" chair is a nice reproduction of a famous New England original, solid maple either in light or dark hand rubbed finish. Hand-matted rush seat 18" deep; 22½" across arms. $28 F.O.B. New York; safe delivery guaranteed. Write Shirley Paine for three large catalogues showing dozens of other fine reproductions, and the name of the nearest dealer

It is often convenient to be able to get furniture both unfinished, and finished to your order. This sturdy piece is useful and decorative anywhere; solid maple 17" high, top 20" x 12", For November and December is being offered at agreeable prices. Unfinished with drawer as shown, $12; without drawer $8. In any finish to match your schemes merely add $2.50. Ask for their fine catalogue of other items just as interesting

The reproduction of an old music rack, price, $15, is definitely low for this quality of workmanship. The original is in the National Shrine of the Jefferson Foundation; each rack has a card attached signed by the President of the Foundation attesting its authenticity. A booklet "Treasures from Monticello" is given with each purchase, or will be mailed for 25 cents to non-purchasers

This Martha Washington spread is reproduced from the famous original at Mount Vernon. The unbleached muslin background is charming with white hand tufting at $13.50, or hand tufting in old blue, rose, yellow, green, or mauve at $15—both double bed size. Twin bed size deduct $1 in each case. These prices without fringe. White fringe, $6.75; in colors to match tufting, $7.25. Prices prepaid in U. S. A. Allow ten days for delivery

Would you Sentence Her to Prison?

The invalid unable to climb stairs is a prisoner in fact—confined to a single floor, unable to participate in the happy family life.

If there is an invalid near or dear to you, learn without any obligation how the

SEDGWICK INVALID ELEVATOR

makes life worth living for those who are infirm, crippled or subject to heart troubles. Economically installed in old or new residences. Absolutely safe and easily operated by hand power. A general convenience in many ways.

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Manufacturers of Dumb Waiters, Fuel Lifts and Trunk Lifts for Modern Homes.

Connected electrically to a vane and anemometer on the roof-top an instrument-dial of classic design is mounted in living room or office to indicate direction and velocity of the wind.

To be the possessor of a Lord Electric Wind Indicator is to be registered among those whose taste and position endows them with equipment the finest that art or science can create. It is the newest and finest of all weather instruments, for the foremost weather-instrument craftsmen have made it by hand, and dedicated it to your service.

Full information may be obtained from

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Beautiful Baby Blankets

Woven entirely by hand on Colonial Hand-looms, each blanket an individual piece of work in artistry and design. Here is a gift for baby that is as distinctive as it is beautiful.

Rich in weave and texture—made from the finest virgin wools, soft, dainty, light and warm. Will not shrink. A variety of delicate shades—pink, blue and white. Satisfaction guaranteed or money promptly refunded.

Gardiner C. Means

In bright Elfin gift box of unusual beauty
Price . . . $4.50

Send for free samples of blankets and full description of Baby Blankets, bed blankets, garden blankets and linen specialties.

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Means Handwoven Blankets are sold in the better gift shops

Look for the Label

Means Weave Shop Hand Woven Blankets

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Also Toys and Games . . . the most complete collection you can find anywhere . . . gathered from the mastercraft shops of the world . . . now on display here.

TROT-A-WAY

This Cart and Horse are propelled by the pedals, like a velocipede, the action of the exquisitely finished, solid wood horse, is remarkably like that of a beautiful trotting horse. The cart is large enough for a child from two to eight years. The whole outfit would please a little king or queen.

Price complete - - $17.00

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741 Fifth Ave. (at 57th St.) New York

Jeanne d' Arc

By ANNA HYATT HUNTINGTON, *Sc.*

Replicas are offered in two sizes:
51 inches high at $1500
and 15 inches high at $240

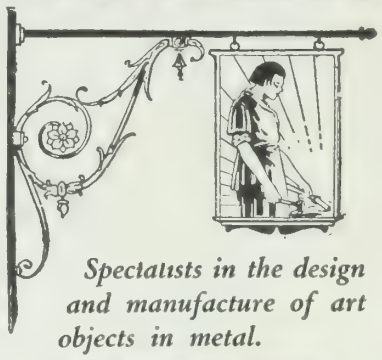
"Famous Small Bronzes"

If you are interested in bronzes of distinction and artistic merit, either as gifts or for your own collection, you will want a copy of "Famous Small Bronzes," recently published by Gorham. It contains nearly fifty plates, including reproductions of some of America's finest sculptural pieces . . . which have been cast in bronze by Gorham and are offered for sale at prices ranging from $40 to $3000.

In order that the distribution of this collector's catalogue may be restricted to persons who are really interested, copies are nominally priced at one dollar each.

Remittance should accompany your request. Address: Dept. A,
The Gorham Company
576 Fifth Avenue, N.Y.

THE BRONZE DIVISION OF
THE GORHAM COMPANY
FIFTH AVENUE, AT 47TH STREET, NEW YORK CITY



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INTERIOR ARCHITECTS AND DECORATORS

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OBJECTS of ART - DECORATIONS

Spanish Antique Shop

NEW YORK
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(AT 66 TH.)

PALM BEACH
PLAZA BUILDING.
COUNTY RD. & SEAVIEW AVE.

MEMBER OF ANTIQUE AND DECORATIVE ARTS LEAGUE

SHOP WINDOWS OF MAYFAIR

The decorating house specializing in this delightful hand-blocked French eighteenth century chinoiserie wallpaper direct from the walls of an old château, also has the loveliest genuine antiques imaginable. They do not offer anything definitely for sale in this paragraph. I invite your careful attention in this wise: if you are interested in fine things chosen by authorities, if you would like to inspect them at your leisure in a calm and unhurried atmosphere out of the hustle and push of shopping crowds, if you would like to discuss your decorating problems with any one of several charming and cultured ladies—just write me and I will send you the address in New York.

With all the green things dying out of doors it is pleasant to bring plants into the town house. Ivy if properly potted will not dry out from steam heat, and thrives with astonishingly little light or care. To meet this need I have looked for a wrought iron ivy stand or fernery. This particular one is 34" high, hand made, and holds three pots of good size. Finish either green or antique iron, and the whole unit is graceful. Price $9. A nice catalogue of other iron plant equipment. Mention type wanted

You may have your choice of coverings; cuttings will be mailed gladly for you to select from. Maple, walnut, or mahogany legs. 27" across arms, seat 23" deep. Covered complete with ruffle, $42.50; where not created $39.50. Fine for living room in darker coverings

Most mirrors of this type are rather small for practical use, but this one is usually generous being a full 18" high x 12" wide. Price $17 in solid maple or mahogany; safe delivery guaranteed. The firm showing this mirror has been one of New York's leading decorators since 1798

One often needs a sturdy cigarette box built for hard knocks, which nothing can injure but which is also decorative. A well-known manufacturer of weathervanes has brought out these three boxes made of cast metal. In silver gray finish they are $3.50; hand-painted in colors they are $4.50—postpaid east of the Mississippi. Write me for a stunning catalogue of weathervanes, doorstops, book-ends, etc.

Metal Window Cornices

e beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique Silver or Ormolu Gold. All hand colored to match any decorative color scheme.

Write for complete catalogue and information.

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New York Selling Agents

For your living room or den—

A Rug of Leopard

suggests the exotic splendor of the Orient—with its striking colors and exquisite texture. Other rugs of royal Indian Tiger, Polar, Black and Grizzly Bear—each a most exclusive specimen.

Give a Fur Rug for Christmas

Art Catalog of Rugs in color, showing most effective use of Fur Rugs, free on request.

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Beautiful — Inexpensive
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HAND-WROUGHT *of* COPPER, BRASS *and* PEWTER

FRENCH—ENGLISH—ITALIAN

Lighting fixtures should be the keynote of successful interiors, for frequently a room is made or marred by these important accessories.

Among the many exquisite patterns in the Industrial Arts line, you will be sure to find a most suitable type, whether its surroundings are to be informal or in period design.

All are hand-made by expert craftsmen in tin, copper, brass, or pewter and are completely electrified.

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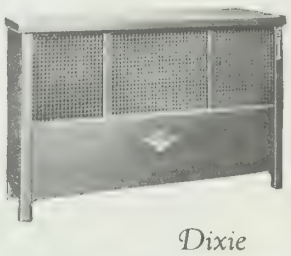
33-E NORTH BENNET ST., BOSTON, MASS.
DISPLAY ROOMS at 64 Charles St.

SUGGESTIONS FOR CHRISTMAS
A folder giving prices and descriptions of attractive gifts will be sent upon request.

THE GARDEN STUDIO
Govans Station Baltimore, Md.



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Radiator Enclosures

Beautiful— Economical

Before the advent of Dixie Radiator Cabinets, soiled walls and draperies could not be prevented. To-day, your expensive furnishings can retain their original beauty, your home have added charm and comfort, and the air kept properly humidified. Made of the finest steel, Dixie cabinets will fit your taste and purse. Various types to select from.

Write for catalogue, Dept. A-1

DIXIE METAL PRODUCTS CO., Inc.
1[illegible] N. 28th St. Birmingham, Ala. 1[illegible] Park Avenue New York, N. Y.

Jewel Electric Fountains

Our new catalog showing our latest designs of Jewel Electric Fountains is now ready. Jewel portable fountains do not require any water connection. Are illuminated and self contained. Connect to any light socket. An excellent humidifier and cools the atmosphere. The color changing fountains are wonderful. Our Lily Pond outside unit fountain changes color. See the large geyser search light fountain. Largest makers of electric fountains in the world. Send ten cents for illustrated catalog of complete line of Jewel Electric Specialties for the home. We want reliable dealers.

JEWEL ELECTRIC and MFG. CO.
4505 Ravenswood Avenue
Dept. E Chicago, Ill.

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Built to endure for years. All parts excepting ball bearings and rod are of aluminum (won't rust). They are light, sensitive and mechanically perfect. Furnished with base, screws, N & S compass points. All parts adjustable. Finished dull black. Other unusual and pleasing designs of generous sizes at **$14 to $40 each.**

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16" high x 30" long
Price $25.00
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No. 411 Squirrel
10" high x 28"
long $15.00
F.O.B. Norristown

No. 111, Squirrel 10" high

UNIQUE FOOT SCRAPERS

We are the originators of Animal Scrapers. All designs are copyrighted. They are out of iron, carefully milled and finished black. All ready to attach to brick, stone or wood where they will prove to be a durable and welcome addition to any home. Other designs.

No. 108, Scotch Terrier 8" high

$6.50 per pair or $3.50 singly.
Postpaid

No. 112, Social Cat 10" high

ROOF OR WALL ORNAMENTS

$4.25 each or $8.00 per pair Postpaid

These [illegible] Ornaments are carefully ex[illegible] and are finished black all ready to attach to roof, wall, etc. Other designs.

Send for circular of other designs, also other attractive articles and testimonials of pleased customers.

HOUSEHOLD PATENT CO.

100 Franklin Avenue Norristown, Pa.

McMILLEN, INC.

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INTERIOR ARCHITECTS
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PLAZA BUILDING.
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MEMBER OF ANTIQUE AND DECORATIVE ARTS LEAGUE

SHOP WINDOWS OF MAYFAIR

The decorating house specializing in this delightful hand-blocked French eighteenth century chinoiserie wallpaper direct from the walls of an old château, also has the loveliest genuine antiques imaginable. They do not offer anything definitely for sale in this paragraph. I invite your careful attention in this wise: if you are interested in fine things chosen by authorities, if you would like to inspect them at your leisure in a calm and unhurried atmosphere out of the hustle and push of shopping crowds, if you would like to discuss your decorating problems with any one of several charming and cultured ladies—just write me and I will send you the address in New York.

With all the green things dying out of doors it is pleasant to bring plants into the town house. Ivy if properly potted will not dry out from steam heat, and thrives with astonishingly little light or care. To meet this need I have looked for a wrought iron ivy stand or fernery. This particular one is 34" high, hand made, and holds three pots of good size. Finish either green or antique iron, and the whole unit is graceful. Price $9. A nice catalogue of other iron plant equipment. Mention type wanted

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The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

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Art Catalog of Rugs in Color, showing most effective use of Fur Rugs, free on request.

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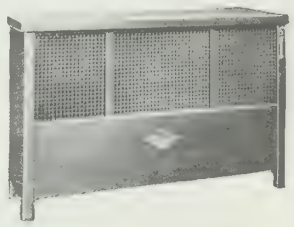

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Write for catalogue, Dept. A-1

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1[illegible] N. 28th St — 101 Park Avenue
Birmingham, Ala — New York, N. Y.

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Do up your Christmas packages in this delightful and distinctive manner

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A real playhouse with a real door to open and close; with curtains at the windows! Of ample size for any fête, it has the added advantage of folding up after the party to a size 24″ x 57″. Ready for guests it is 24″ x 48″ wide x 57″ high. Price $18 delivered 100 miles N. Y.

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Just picture a Thanksgiving board groaning under its precious load of goodly viands; turkey, cranberry sauce ruby red, candied sweets, mince pie, cider—and right in the center of everything this Kentucky old-time smoked ham. Weight from nine to fifteen pounds, price 55 cents per pound sent C.O.D. anywhere. Postage extra

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FIFTH AVENUE AT 57TH ST.

On the site of the famous Vanderbilt Chateau, one of New York's most highly prized landmarks, stands the new Dobbs Building which opens its doors with a cordial invitation to all those who appreciate and love the beautiful and appropriate in apparel for men and women.

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From the fascinating elegance of the Fifth Avenue entresol, and the dignified entrance at Fifty-seventh Street; throughout the many shops which make up this wonderful establishment, the fine spirit of its predecessor has been carried on with the result that New Yorkers may well be proud of this newest of the palatial business houses of the metropolis.

Here will be found the merchandise which has made Dobbs famous for good taste and high quality—at prices which will be found extremely moderate, whether the selection be a simple frock, or the most sumptuous fur wrap. Greatly increased facilities have expanded the scope of all departments, and provided many new ones. They furnish Dobbs patrons an opportunity to select all details of dress from infinitely varied assortments. Important innovations include exceptional facilities for tailoring to order exclusive materials and modes in Dresses, Suits, Coats and Furs.

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620 FIFTH AVENUE AT 50TH ST.
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DOBBS

FIFTH AVENUE AT 57TH ST

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THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

The purpose of this department is to be of service to the readers of COUNTRY LIFE. It has arranged to supply the informative booklets and free services that are offered by the manufacturer, the decorator, and the craftsman. Much of this helpful information is not accessible to the person who is building or decorating a home, or equipping a country place. The business houses listed will welcome an opportunity to supply this information presented in their booklets by experts in their various lines. You put yourself under no obligation. Select as many as you wish, and order by number only. Use coupon at bottom of this page. Address

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COUNTRY LIFE, Garden City, N. Y.

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BUILDING SERVICE EDITOR:
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You'll Be SATISFIED *Only* With ROBRAS 20-20 RADIATORS

In-the-Walls
Out-of-Sight
Out-of-the-Way

WHETHER you build or remodel, you will want equipment of which you won't be ashamed next year. Obtrusive, old-fashioned radiators should be as far from your plans as tin bath tubs or gas lighting.

ROBRAS 20-20 Radiators are designed to fit in your existing walls, out of sight and out of the way. Their superiority to all other radiators, lies in the fact that *their* strong brass side plates are *WELDED* together permanently—inseparably. They are forever leak-proof.

The new principle of heating equipment, upon which these radiators operate, gives them the heating effectiveness of cast-iron radiators, five times their size! Their small size permits them to be set up in almost any out-of-the-way place. When they are in use, as in the room here pictured, only two small grille-covered openings betray the source of the luxurious warmth.

For your satisfaction, you should inform yourself on how this ROBRAS 20-20 Radiator might improve the appearance of your rooms. The coupon below, sent with your name, will bring you an interesting booklet.

Ship room in the remodeled residence of Walter Seligman, Esq., Sand's Point, Long Island. Howard and Frenaye, Architects.

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Send me full details about the ROBRAS 20-20

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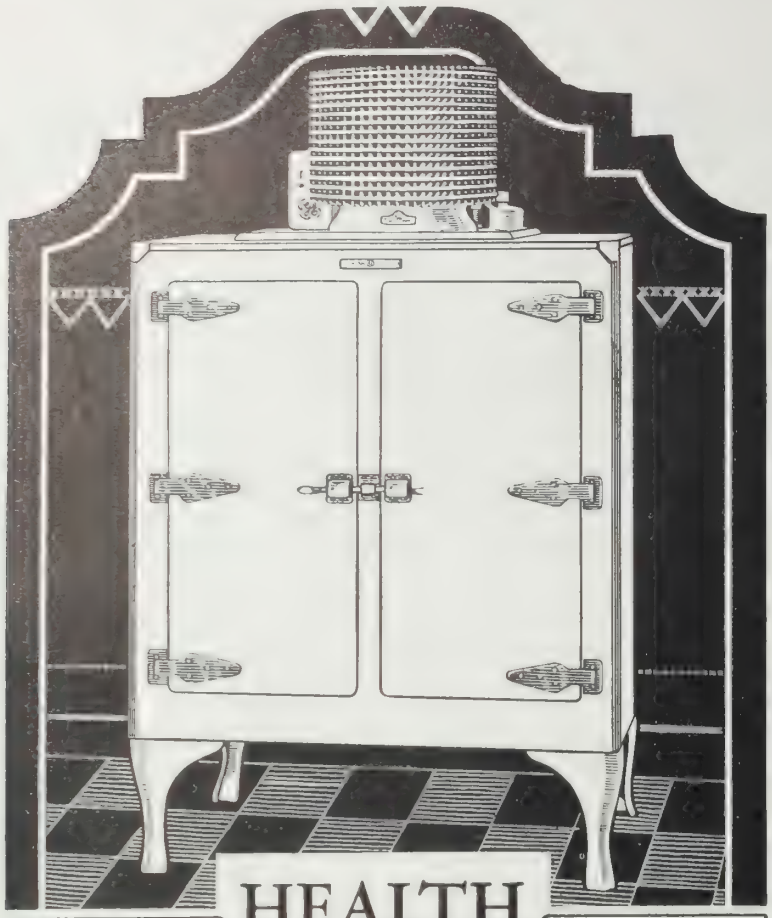


HEALTH

is something to be thankful for . . safeguard it always

THE best thing about the goodies that come out of a General Electric Refrigerator is that they're always healthfully fresh. This quiet, automatic refrigerator maintains the scientifically correct temperature that checks the growth of bacteria.

For this perfect refrigeration, food must be kept at a temperature *below* 50 degrees—always. Kitchens are almost as warm in winter as they are in summer. That's why correct refrigeration is a vital year-round necessity.

The General Electric Refrigerator is different from all others. It is actually "years ahead" in design. All the mechanism is up on top, sealed in an air-tight steel casing. It is so completely automatic that you never even have to oil it!

General Electric Refrigerators are guaranteed for perfect refrigeration—quiet, automatic and economical. If you would like further details, send for completely descriptive Booklet M-11.

GENERAL ELECTRIC
Refrigerator

"Makes it Safe to be Hungry"

ELECTRIC REFRIGERATION DEPARTMENT of GENERAL ELECTRIC COMPANY
HANNA BUILDING CLEVELAND, OHIO

(Continued from page 80)

cutting a hole about the size of an ordinary cellar window through the foundation wall behind the porch into the cellar, as illustrated in Fig. 2. This permits warm air from the cellar to penetrate under the porch and to temper the floor so that it is no longer icy cold.

With these general principles in mind and taken care of in the construction, it is possible to turn to the more concrete question of what kind of heat should be installed. This is quite a problem, and the answer depends on many related conditions. It is possible to buy cheap heating systems and expensive ones, good heating systems and some that are not so good. While the most important and necessary item is to secure a competent contractor who will be glad to offer advice free of charge, the owner should be clear in his own mind as to just what may be expected from various types of heating apparatus and systems, in order to avoid misunderstandings and dissatisfaction after the job is completed.

There is no doubt that the cheapest method of heating for the small house or bungalow is the pipeless furnace, as far as first cost is concerned. A pipeless furnace may be most simply described as a "stove" set in a double casing, on the top of which casing is a combination inlet and outlet register. The cold air goes down into the outer casing around the outside of the register, and the warm air passes out of the inner casing through the central portion of the register. (See Fig. 1). At the bottom the inner casing is stopped a short distance above the floor so that the cold air in the outside shell can pass through this opening into the inner chamber, where the furnace heat causes a rise in temperature sufficient to make a circulation.

Owing to there being only one heat register in connection with this apparatus, all the heat is delivered in one room (generally one of the central rooms or at least near the center of the house), and the heat gradually penetrates the other rooms through natural eddies and air flow, if the doors of all the other rooms are left open.

For a house with only three, four, or possibly five rooms this is not such a bad scheme, but in larger dwellings difficulties may be anticipated. Moreover, the flow of the cold air back across the floor to the cold air register causes cold feet even though the room temperature five feet above the floor may be as high as 75 degrees. The fuel economy of this furnace, however, is good, as it is usually without outside air connection and there is no heat loss from heating cold outside air such as occurs with the ordinary warm air furnace with the usual outside air connection.

Next up the scale is the ordinary warm air furnace. It costs more to instal than the pipeless type and has separate warm air pipes with registers for each room.

The warm air furnace may be described as a "stove" set inside of a casing, the purpose of the casing being to keep the air in contact with the hot portions of the furnace so that it will become heated. Cold air is fed into the bottom of the casing and rises (as it becomes heated) to the top, where warm air pipes conduct it to the registers located in various rooms. This detail is shown in Fig. 4.

It formerly was the custom to supply these furnaces with air from the outside to be heated, but this necessitated the expenditure of considerable heat to raise the outside air up to 70 degrees, which it was necessary to do before any heating effect could be secured. In fact it was only when the air was raised over 70 degrees that real heating was begun and the customary temperature of the air entering the room was generally 130 degrees or over.

When the outside temperature was, say, at 10, the amount of heat required to raise the air from 10 to 70 was approximately the same as to continue this rise from 70 to 130. (or another 60 degree lift), and for this reason only half the heat developed could be utilized for heating the house.

To overcome this waste of fuel a scheme was developed which is known as "recirculation," wherein a cold air register was put in a hall or other point liable to be cold and a large pipe was run to the cold air box from this register. Dampers were then placed in both the recirculation pipe and the cold air box so that on very cold days the cold air from the outside could be shut off and the warmer air from the house could be fed to the furnace, this resulting in a considerable saving of fuel. See Fig. 3.

Warm air furnace heating is still in great favor especially in the Middle West, and where properly designed it will give fair satisfaction. It must be appreciated, however, that the motive power in a warm air furnace is so small (being due only to the buoyancy of the heated air)

(Continued on page 134)

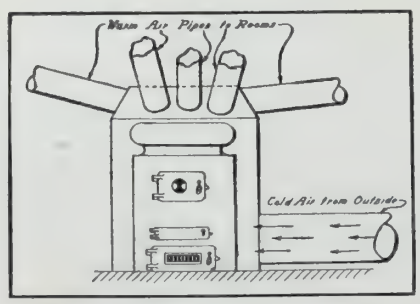
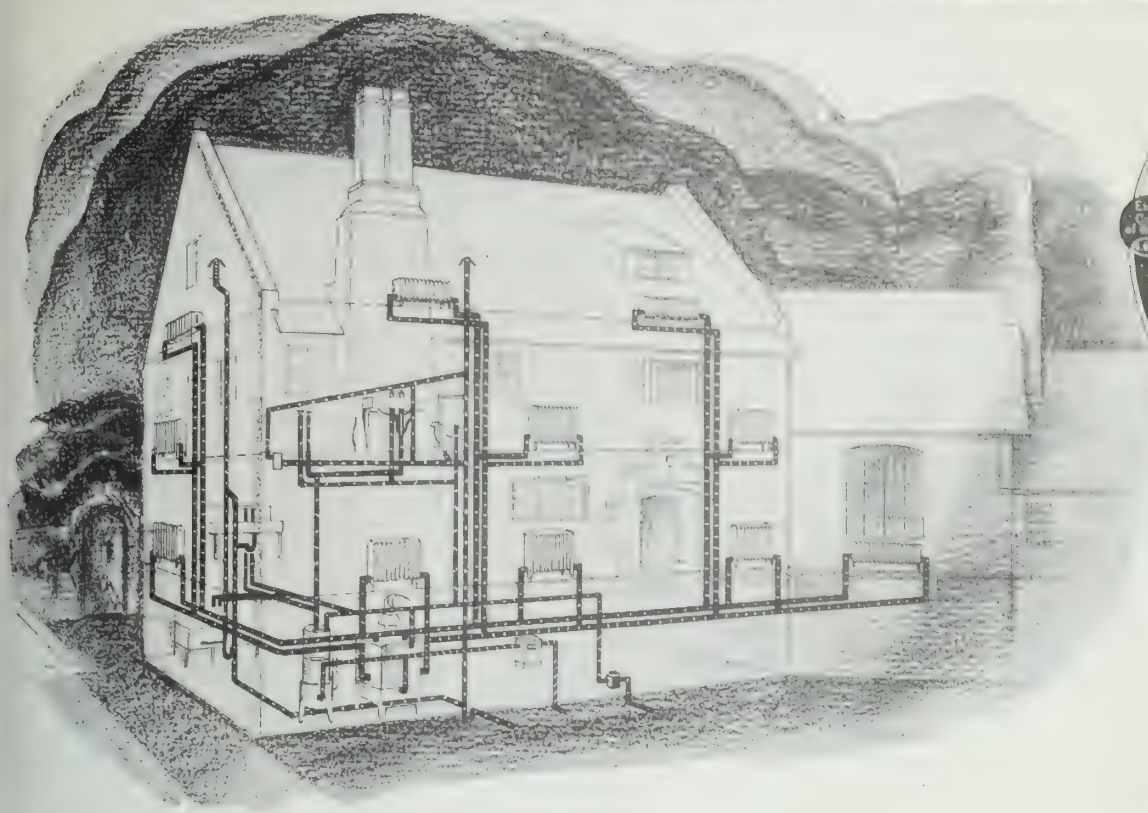
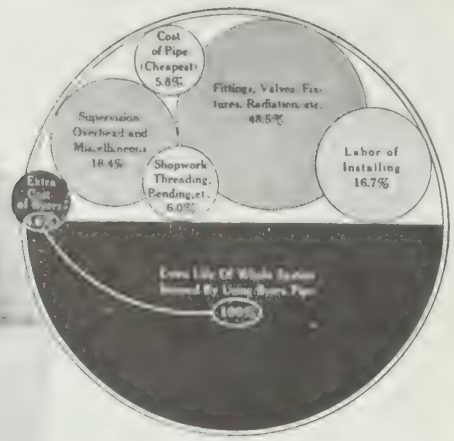


Fig. 4. In the warm air furnace the cold air is fed into the bottom and as it becomes heated rises to the top, where warm air pipes conduct it to the registers in various rooms





THE EXTRA COST OF BYERS

The diagram shows graphically the relation between the cost of pipe and the other items in an average pipe system. Note the very small proportion of pipe cost to the total cost of the pipe system. Yet above all other materials that enter into the construction or equipment of homes, large buildings, and factories, the pipe bears a burden of responsibility that cannot be shifted. Failure of the pipe carries with it failure and ruin of much more costly materials, and staggering replacement cost. A very interesting comparison of the cost of an ordinary pipe system and the cost of Byers Pipe in residential and apartment house construction is covered in a bulletin available on request. Simply use the coupon below. No obligation, of course.

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Consider the pipe material to be used. If genuine wrought iron of Byers make is specified you may count on it for many years—usually two to three times the life of cheaper material.

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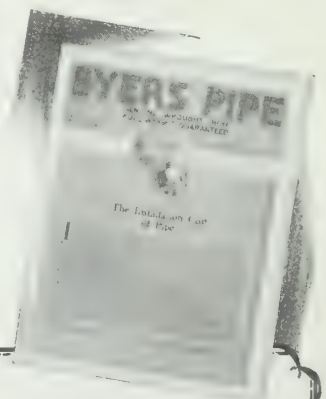

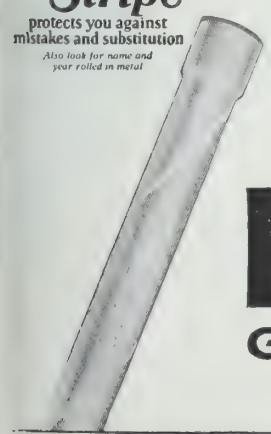

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(*Continued from page 130*)

that strong winds can always overcome the action of the furnace and may even cause a reversal of the air flow in the pipes leading to rooms on the windy side. For this reason, residences in localities where winter gales are experienced or where particularly exposed to the action of the wind, are not generally found to be satisfactorily heated with warm air furnaces.

Slightly more expensive is the one-pipe gravity steam system, which seems to be the favorite method of heating in the speculative-built houses of medium grade. This system has the attribute of being positive in its action when properly laid out and installed. That is to say, radiators may be placed in any room, and in any part of the room with the positive assurance that the radiator will heat regardless of wind or outside weather conditions.

Less dirt is brought into the home when radiators are used than when warm air furnaces are installed. At the same time currents of air rising from the heated radiator in time will discolor adjacent walls and ceiling, but the greatest objection to one-pipe steam heating is the automatic air valve on the radiators which sometimes clogs up with dirt or fails to close off properly, letting steam or water out of the radiator into the room.

Two-pipe gravity steam heating is now rarely found in residence work, for while the radiator has the same automatic air valve as in the one pipe system, it has, in addition, a return connection as well as a steam supply. This system is still found in some office buildings, but it has all the objections of one-pipe gravity steam and also has the additional difficulty of requiring the operation of two valves, instead of one, every time the radiator is shut off or turned on.

Still higher up the scale, both in cost and desirability, stands the vapor heating system, this term being used here to include all two-pipe steam systems operating slightly above or below the atmospheric pressure and venting the air through the return pipe.

With the vapor system there is generally used a graduated supply valve which allows the operator to turn on as much steam or as little as he may desire. On the return end of the radiator is usually placed a thermostatic or float trap which allows air and water to pass freely but closes off when the steam strikes it. This is the only steam system—outside of vacuum systems, which are rarely used for residences—which can have the steam supply to the radiators controlled. With the gravity systems the steam must be either on or off.

Hot water heating is probably the most expensive of all systems of residential heating, if those which are specially designed for bungalows and very small houses are excepted. While having several inherent objections, many persons, after using this method for a period of years, would not consider changing to any other kind of heating.

When properly installed so as to secure a good and balanced circulation to each and every radiator, there is no doubt that the mild heat and temperature control, which can be secured on warmer winter days, is a big asset. Combined with this is the fuel economy which accompanies such flexible manipulation.

The chief difficulty lies in obtaining a first-class, high-grade installation with an evenly distributed water flow, and the higher first cost which must be borne. There must be two pipe connections to all hot water radiators one to admit the hot water supply and the other to carry off the cooled water.

Enemies of hot water heating point out that danger of freezing the radiators in cold rooms during the night, slowness to respond to quick demands for heat, liability to do excessive water damage in case of leaks, difficulty to secure balanced circulation, larger size of radiators and piping required, all of which are objections to the use of hot water.

Some of these drawbacks can be eliminated by careful installation, such as the balancing of the circulation and the boring of one eighth inch holes in the valve gates, preventing the radiator from freezing even if shut off in a cold room, owing to the small amount of circulation maintained through the hole in the valve.

It must be admitted, however, that larger pipes and radiators are demanded for hot water than for steam, and that the hot water system responds more slowly to the changing of the heat demand. This is owing to the large amount of water to be heated up or cooled down before any result can be noticed in the amount of heat emitted by the radiators.

In very mild weather there is no doubt that a house can be held at a comfortable temperature with a lower fire in a hot water boiler than it can be with steam, although vapor steam operating under a high vacuum will approach the same desirable condition.

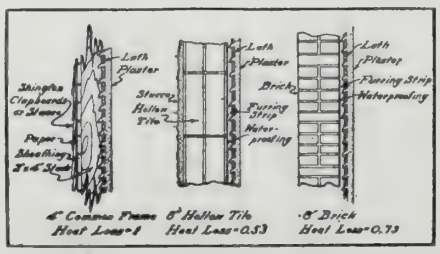

Fig. 5. Showing the three types of house construction, frame, hollow tile, and brick, and their relative conservation of heat

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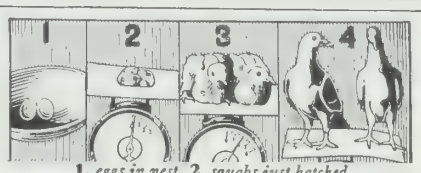

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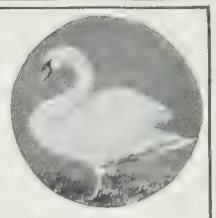

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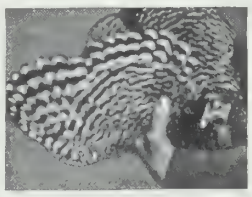

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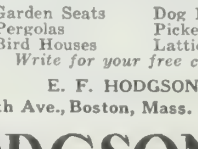

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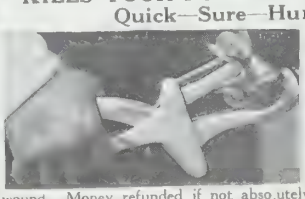

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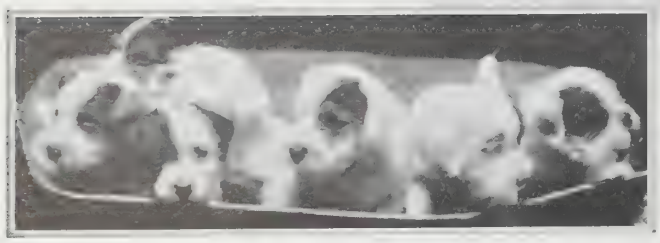
Left. An attractive group of appealing Irish setter puppies from the Kenridge Kennels, Cornwall, N. Y.



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A dog is recognized the world over as a companion par excellence. It always reflects one's feelings. Sad when its master is sad—joyful or playful when that attitude is desired. Centuries of filling the rôle of companion have given to most breeds of dogs an ability to respond to even the slightest amount of training which is quite remarkable.

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There is nothing more adorable in dogdom than the chow puppy. This one comes from Moosilauke Kennels, Pike, N. H.

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MANY people feel that a vast amount of space is necessary if one is to keep a dog. This really is not so. Many a very large dog brings joy and genuine pleasure to the imnates of a small city apartment.

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A well-bred dog fills many requirements. He is a jack of many trades, An excellent "listener" —he never tires of his master. He adds a touch of style to the automobile. He amuses the children and is their playmate. He watches the apartment or the house and quickly learns the order of things.

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COUNTLESS Centuries of constant association with a most cultured Oriental civilization have made a part of the Chow's nature those qualities which are so deeply admired. The Oriental distrust of strangers—not a flagrant noisy distrust, but rather a distant air, is apparent in a well bred Chow. Loyalty to a friend has been established by contact with the human race for hundreds of generations. That calm, even nature, which the breed possesses, comes as a reflection of the character of many Chinese Masters. The Oriental silence particularly is evident in the Chow—They rarely bark!

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A number of beautifully bred fine quality bitches for sale at surprisingly low figures.

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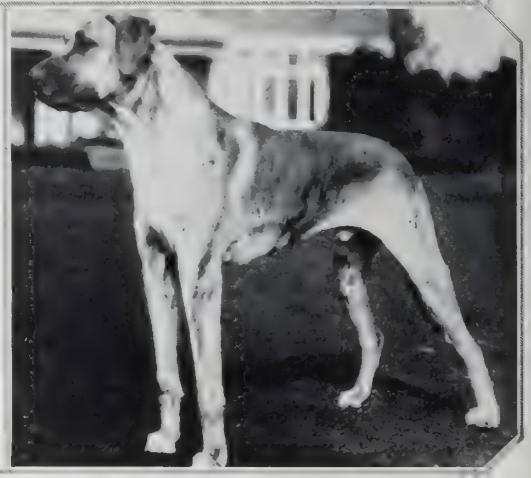
Champion Sheba of Ouborough, one of England's premier breeding and show Great Danes, dam of Monarch of Ouborough

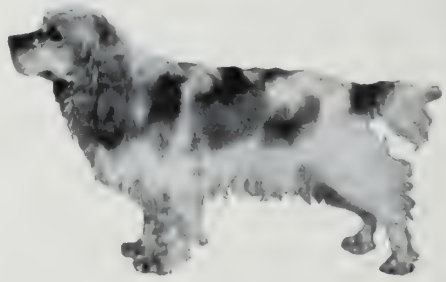
Champion Primley Pericles, another outstanding show dog with a great breeding record, sire of Monarch of Ouborough



An uncropped Great Dane, Monarch of Ouborough, from Erin Dane Kennels, Ardmore, Pa.,—a wonderful dog

Merryfield Wildfire, a quality red cocker from the Merryfield Kennels, Scotch Plains, N. J.

Champion Dutchy, from a painting by Matilda Brown. This top-quality springer belongs to Frederick Van Wyck, Esq., New York City

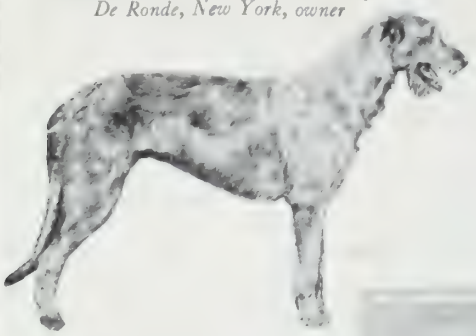


Rowcliffe Surprise, another outstanding cocker, owned by Sand Spring Farm Kennels, Morristown, N. J.

The champion setter, Palmerston Connemara Grand, winner of 175 first prizes. Dr. J. D. De Ronde, New York, owner

The English champion Irish wolfhound Felixstowe Kilbagie, owned by Halcyon Kennels, Goshen, N. Y.

Champion Rajah of Wildoaks, one of the best American bred wire-haired foxterriers, from Wildoaks Kennels, Golden Bridge, N. Y.



Champion Mona of Ambleside, 1928's outstanding Irish wolfhound, owned by Ambleside Kennels, Augusta, Mich.

The German 1927 grand champion Elly v. Furstensteg Sch. H.—a great bitch. Owned by the Jessford Kennels, Roslyn, L. I.

Right. The maker of the greatest record in the history of shepherds—Alf. v. Hökendyk of Jessford, Sch H., P. H., P. D.—pictured with some of his German trophies. German field trial champion, 1925-26, American field trial champion, 1927-28. Owned by Jessford Kennels

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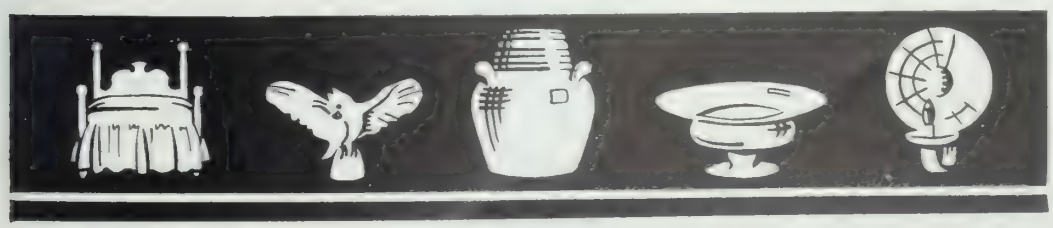

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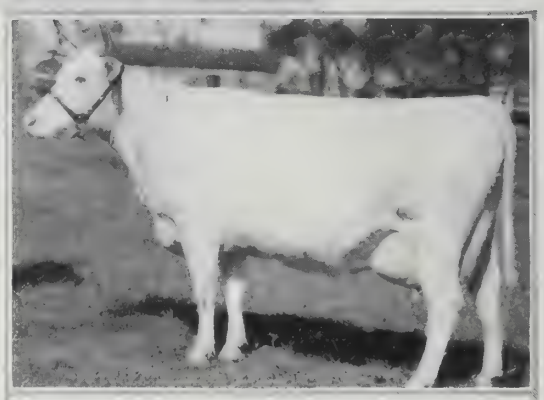
Above, left. Fern's Rochette Noble, of Twin Oaks Farm, Morristown, N. J., grand champion Jersey bull.

Above, right. Silver Bell, grand champion Brown Swiss cow, owned by J. Frank Zoller, Esq., Schenectady, N. Y.

Alta Crest Ringleader, grand champion Ayrshire bull, owned by Alta Crest Farm, Spencer, Mass.



Cacapon Lass, the grand champion Ayrshire cow. She belongs to Fairfield Farm, Topeka, Kans.

PADDOCK, RINGSIDE, AND BYRE

The National Dairy Exposition

by GEORGE W. R. ANDRADE

Photographs by H. A. Stromeyer, Jr.

Carolyn Netherland Lady, grand champion Holstein cow, owned by J. D. McDonald, Esq. West Salem, Wis.

Gem's Pride of the Gron, grand champion Guernsey cow, belonging to Emmadine Farm, Hopewell Junction, N. Y.

Bonar Kingston Rosette, grand champion Guernsey bull, of Glencliff Farm, Independence, Kans.

Imp. Matilda's Belle, grand champion Jersey cow, from the Taft Ranch, Taft, Tex.

Sir Fobes Ormsby Hengerveld, grand champion Holstein bull, owned by Elmwood Farm, Deerfield, Ill.

FEW people realize how vast is the dairy industry in America. A recent count shows that there are more than thirty million cows in the United States and that dairy products valued in excess of two billion dollars are produced annually. Of malted milk alone this country consumes more than fifteen million dollars worth in a twelve months period, while in a like time about one hundred and fifty million dollars worth of condensed milk is used.

The National Dairy Exposition is the leading exponent of the American dairy industry. Every year since 1905, with the single exception of 1915, this great event has been held. It is the market place in which the leading manufacturers of products of use in the dairy industry display their wares. It is the scene of the keenest competition for show ring honors between leading animals in the Guernsey, Jersey, Holstein, Ayrshire, and Brown Swiss breeds. This year the National was held at Memphis, Tenn., on October 19th, where the winners shown here were photographed.

The Exposition is under the management of the National Dairy Association, which Association represents the dairy industry in the United States. Neither the Association nor the Exposition is operated for profit, but rather for the advancement of dairying in all its phases. By clearly showing each year the progress which is being made throughout the several branches of this great industry, the National does much to promote the consumption of dairy products and increase the efficiency of the various units which contribute to make possible those finished products.

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NO. 5. ROSEBUD
Chestnut mare 5 yrs. [illegible]

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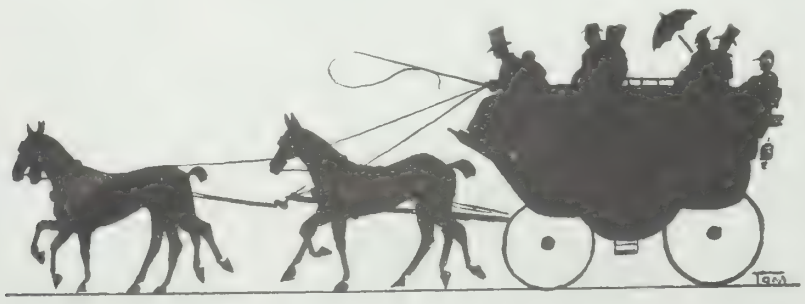

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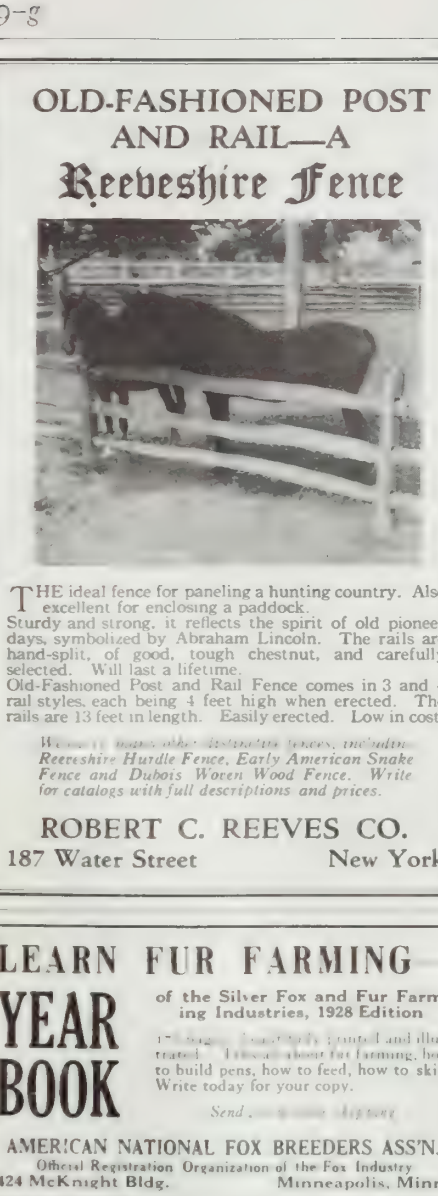

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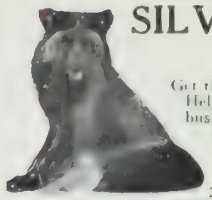

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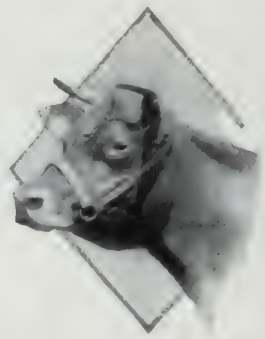

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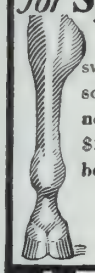

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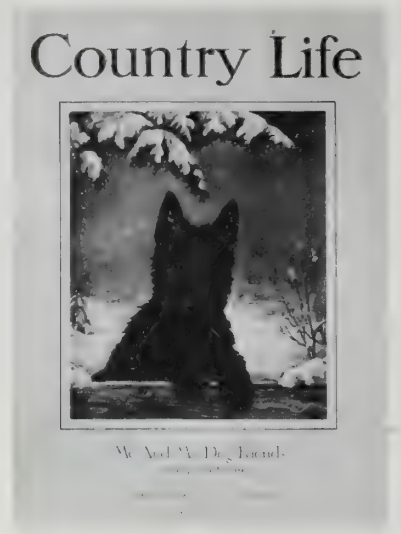

COUNTRY LIFE'S *engaging cover for January, by the well-known artist, Marguerite Kirmse*

TALK OF THE OFFICE

1929 AHOY

WHEN all is said and done, COUNTRY LIFE's chief interest centers about the home, the country home in particular: the building of the house, its decoration and furnishing, and the gardens and grounds that surround it. Here is the great trinity of interest for COUNTRY LIFE readers, with sport, nature, art, and other activities to round out the picture. We have been looking over our plans for 1929 and feel particularly cheerful and optimistic about COUNTRY LIFE's programme for the coming months.

In the first place, for those interested in building houses, we are pleased to announce that Mr. C. Stanley Taylor, the well known architect and consultant, will contribute regularly each month an authoritative article on some phase of house construction, and will act as adviser to COUNTRY LIFE in all matters pertaining to this subject. Furthermore, Mr. Taylor will answer all queries from our readers pertaining to building and construction. This association with Mr. Taylor will make our building articles and numbers even more authoritative than they have been heretofore.

Then when it comes to decoration, our programme is more comprehensive than it has ever been before. Beginning in the January issue, we are publishing the first of a series of interviews with the most prominent decorators of New York, in which interviews they give the result of their many years' experience in decorating and furnishing. These interviews are a real course in interior decorating.

Last year we inaugurated a new decorating series entitled "The Room of the Month." This year the Decorators' Club has very kindly consented to coöperate with us in making this feature even more authoritative and practical. For the next twelve months a member of the club will decorate each month a room especially for COUNTRY LIFE, each room to illustrate some particular phase of decoration. Thus will "The Room of the Month" fulfill its function in the most beneficial manner possible.

Then, as to gardening, with the coöperation of Mr. Leonard Barron, one of the leading horticulturists of America, we have planned a series of gardening articles by the leading gardening enthusiasts that will make COUNTRY LIFE, horticulturally speaking, one of the leading magazines in America.

So much for the Big Three of subjects. We've cabinets full of other interesting articles and scads of lovely photographs awaiting publication. From an editorial standpoint, 1929 should be a banner year in COUNTRY LIFE history.

NEXT MONTH'S COVER

All the world—and COUNTRY LIFE readers in particular—loves a dog. So everyone will welcome the story in the January issue of COUNTRY LIFE of what dogs mean to her, by Marguerite Kirmse, who not only knows and loves dogs as few others do, but puts their lovable qualities into permanent form through the medium of her famous etchings. Her article "Me and My Dog Friends" in the January issue, no less than her winning cover for the issue, reproduced above, will, we feel, gain a host of new friends for man's best friend.

Here is shown a comfortable carved walnut bergere of Louis XV style, in company with a side table in the same spirit. The charming screen is, of course, in perfect accord.

Craftsmen Who Keep Faith...

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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

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REGINALD T. TOWNSEND

Christmas Number

Managing Editor
R. A. STURDEVANT

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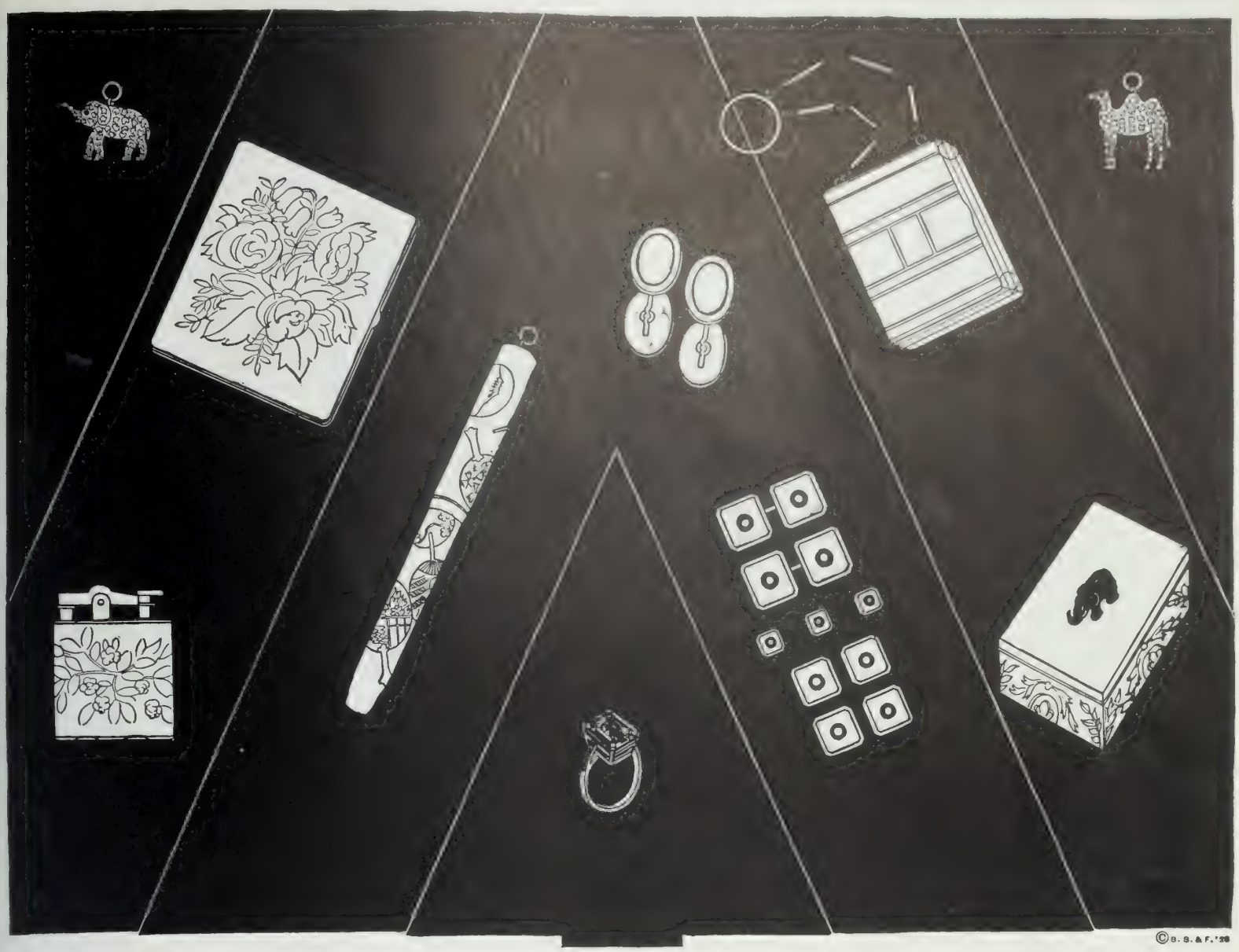

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COUNTRY LIFE
DECEMBER
1928

The Lady of the Inn—A Play

written in the manner of a medieval Christmas play,

by KATHERINE GARRISON CHAPIN

Illustrations by Florence Wyman Ivins

PROLOGUE

NOW hearken well ye gentles all
Of high and low degree,
For we have come into your hall
A play for you to see,
A holy play of Christmas night
Writ for your wisdom and delight.

The actors twain who speak this piece
Disguisèd they shall be,
One as a dame of comely grace
And one of low degree.
Both dwelling in the little town
Sweet Bethlehem of fair renown.

The haughty Lady of the Inn
Upon that godly night,
Had laid her down to sleep within
Her chamber's candlelight.
The little Serving Maid instead
Beside the kitchen hearth found bed.

'Twas at that Inn the very same
E'er yet the stars were up,
Our Lady Mary weary came
And asked for bed and sup.
The Mistress turned the pair away,
And in a stall her grief she lay.

Now what befell as night wore on
We leave for you to see,
The scene is set, the curfew gone,
Here starts our Mystery.
Pray give good ear unto the players,
They ask your patience, and your prayers!

PLAY

CHARACTERS: The Lady of the Inn
The Serving Maid.

SCENE: *A room at the Inn at Bethlehem. The Serving Maid is asleep beside the hearth.*

The Lady [*without, calls*]
What ho, within there!

The Maid [*waking*]
Some one calls?

[*enter the Lady*]

Dear Mistress are you ill,
Is it your step within these halls
That wakes the house so still?

The Lady
I cannot sleep, I cannot rest,
My heart sore troubles me,
Go down, go down, into the town
And tell me what you see.

The Maid
Dear Mistress have you dreamed a dream
Or what is it you fear?

The Lady
I dreamed I stood at Heaven's gate
And none would let me near,
I dreamed I stretched my hands for bread
That lay beyond my reach,
I dreamed I stood alone, alone,
And none would give me speech.
So put your cloak about your head
And open wide the door,
Go down, go down into the town
For my heart is troubled sore.

The Maid
The town is large, the ways are dark,
What is it I shall seek?

The Lady
That one who came and asked for bed,
The tears were on her cheek.

The Maid
That one who came . . . ?

The Lady
Upon an ass
She rode. Begone I pray,
For I have dreamed this very night
Of her I turned away!

[*There is a sound of knocking*]

The Maid
Has someone knocked?

The Lady
Go straight and see,
The doors are locked,
What can it be!

[*exit Maid*]

All is not well, I deeply fear
The portent of each sound I hear.
Oh, when will pass this dreadful night—
I long for day's most blessèd light.

[*enter Maid*]

What was it?

The Maid

Men, and meanly clad—
Three shepherd men, one but a lad.

The Lady

Shepherds, at night?

The Maid

Aye, shepherds three,
They seek a Saviour who shall be
Lord over all from sea to sea.

The Lady

Who is this Saviour?

The Maid

They said not
But said He lay in humble spot,
And that some day He would be king
Of every land and everything!

The Lady

Put on your cloak, run swift apace,
Search every house and every place.
We too must find this Saviour's face
And ask His blessing and His grace!

The Maid

I go, I go, swift as the wind,
And what is to be found I'll find.

[*exit Maid*]

The Lady [*Alone*]

How strange that I should always see her face.
Of all the folk that linger here or pass,
That gentle lady seated on the ass
Still haunts me with her holiness and grace.
How still the night, how very still the earth,
The sweet voiced birds that sing against the dawn
Sit hushed and quiet till the night is gone,
And soft wings still their tender piping mirth.
Sweet peace is on the earth, but in my heart
There is no peace and no tranquillity.
I feel that I have borne the guilty part,
I sent them forth into servility.
O angels, hear the story of my grief
And send some word to minister relief!

[*goes to window*]

What light is that, that shines afar
Against the midnight sky?
It is too low to be a star,
And for a lamp, too high.
And there are voices in the air
So soft and sweetly sing,
"Hosanna" is the word they say
"Hosanna to the king."

[*enter Maid*]

Haste, haste thee now and bring me straight
What news you have to tell!

The Maid

So strange the news I must relate
I pray believe me well.
I had no sooner closed the latch
And started for the town,
When in the sky I saw a light
As though the stars fell down!

The Lady

What light was that?

The Maid

Yon mighty star,
And straight it seemed to shine
Above our thatched stable roof,
Where dwell the ox and kine.
And there before the oxen stall,
Low bent and worshiping,
I saw the shepherds three, and all
Give homage to the King.

The Lady

The King! the King! you saw Him then
And what word spoke He you?

The Maid

The King was but a little babe
So piteous and new.
He rested in His Mother's arms
And faint and wanly smiled . . .

The Lady

And do you mean this mighty King
Is but a little child?

The Maid

A little child, so sweet and fair,
But born this very night,
Angels and men are gathered there
To see the blessed sight.

The Lady

Oh tell me swift, my heart will break,
The mother was it she . . . ?

The Maid

She who came riding here this day
To ask your charitie.

The Lady

Alas, alas, and now I know
Why my heart was troubled sore.
O woe is me that I have turned
A Saviour from my door!
And woe unto all women who
Like me have barred the way,
When pain has asked a place to rest
Or love a place to stay.
Henceforward through the years I'll go
Unnamed, but for my sin
Remembered only as that one
Who would not let Him in.

The Maid

But do not grieve, the angels say
He brings sweet peace to all,
To them that dwell in humble place
And them that dwell in hall.
And ye who listen to this tale
Right blessed shall ye be,
That ye have learned what good avail
Comes to sweet charitie.

The Lady

And when your Christmas feast is set
E'er song and mirth begin,
Among your prayers do not forget
The Lady of the Inn.

"Within the wood we felt a congenial warmth and a cessation of the wind . . . . . all was quiet—so quiet that we could hear the whispering of the flakes"

Snow on the Hills

by WALTER A. DYER

Part I

Illustrations by Walter King Stone

Hast thou entered into the treasures of the snow?

—THE BOOK OF JOB.

THE world lies white, serene, and beautiful to-night under a winter moon. Almost it seems as if I were dwelling on another moon, so soundless is the night, so like moonlight is the cool radiance which seems less to be reflected by the earth than to proceed from it. The stars twinkle piercingly. Across the unsullied expanse of new-fallen snow all the shadows are sharply outlined. My dooryard looks like an etching.

But when I say that it is beautiful, I wonder if I am not, after all, begging the question. There is no arbitrary standard of beauty. There are many persons to whom the snow presents suggestions so unpleasant that their sense of its beauty must be seriously mitigated. There are those to whom snow symbolizes something cold, implacable, desolate—"a soundless waste, a trackless vacancy."

I was speculating about this yesterday as I sat in my study watching the storm. We had had snow flurries, earlier in the month, that whitened the ground for a time and then vanished. This was the first authentic snowstorm of the season.

"Scorning roads, we took our way across open fields"

At first the flakes fell in a nonchalant, leisurely manner, as if there were plenty of time for the business in hand. They were light and fleecy. Like thistledown they settled on my window ledge. Then the light seemed to change and a wind sprang up which lashed the indolent flakes into activity. One could tell then, by the persistent, purposeful way the snow fell, by the thickening grayness of the clouds, by the unmistakable aspect of winter, that this was to be no mere snow-squall. Out of a slaty sky an infinitude of white crystals came hurtling to earth.

Presently near objects were seen but dimly through a white curtain and I found myself curiously shut in and solitary. Looking from my west window I could see that the wind drove from the north, for the falling snow formed a broken, flick-

"Some unseen wizard seemed to be rebuilding the earth, covering all the ugliness and soiled spots . . . . with a clean napkin"

ering screen of constantly changing lines, slanted at an angle of nearly forty-five degrees. From my north window, looking into the teeth of the wind, the snow appeared as a dancing, whirling, disorderly mélange of independent flakes.

Whenever the wind ceased temporarily, I was conscious of a curious whispering hush. A myriad flakes struck the earth with an almost inaudible rustling. With incredible rapidity, considering the quietness of the operation, the world was undergoing a transformation. All sharp edges were being effaced before my eyes, all harsh lines and angles. Some unseen wizard seemed to be rebuilding the earth, covering all the ugliness and soiled spots, as Thoreau puts it, with a clean napkin. Some fairy wand was turning every familiar, substantial object into something strange, spectral, ethereal.

I was conscious of a boyish enthusiasm at the sight. It was not a mere intellectual appreciation of beauty; it was emotion, a sort of exultation. It was then that I paused and asked myself, "Why do I want to shout and caper merely because frozen rain is falling?

My conclusion was that I happened to have been born one of those people who, without rhyme or reason, delight in snow. And I coined a word for them, in the accepted manner from the Greek, and called them "chionophiles."

Sometimes I think that human enjoyment of the snow is, as a general rule, in inverse ratio to age. Children love it; young persons enjoy it; middle-aged people disagree about it; elderly folk look out upon it with shivering dread. I like to flatter myself with the thought that enjoyment of the snow in adults is a sign of youthfulness of spirit.

I fear I can never successfully explain the appeal of the snow for the chionophiles. I know that it awakens in me a special sense of beauty, a sense which has lain dormant through all the delicacies and exuberances of spring and summer and autumn. It seems to turn my spirit into a special attitude, to produce in me a peculiar mood. Nature takes on a new significance, seems to be a different creature really, with fresh aspects and appeals.

But I could not remain philosophizing indoors with all this exciting business stirring outside, and so I called my chionophile companion and we put on coats and arctics and sallied forth. Homes are cosy, but the best place to enjoy winter, in fair weather or foul, is out of doors.

Scorning roads, we took our way across open fields. At first the wind took my breath and I made heavy weather of it, but soon I caught the trick of turning my face away, looking up from time to time like a surf swimmer. Bending before the blast, we made our way stumblingly along. The driven flakes stung our faces like sharp sand. Progress meant labor.

Soon, however, the blood began to dance in our veins and our bodies glowed. We became conscious of a physical and spiritual exhilaration. There was something of the wild joy of conflict in our advance, and our hearts exulted. It was a bloodless battle, a charge against numberless hosts that struck and opposed us and yet yielded. Ours was a sense of victory without slaughter. Only chionophiles, I think, can know the uplift of such a struggle. When we spoke to each other we were forced to shout, so swiftly did the blizzard snatch our words from us.

Already the drifts were forming in the lee of small eminences and wherever the whimsical wind saw fit to pile them up. Elsewhere the storm forces were busy leveling off the fields, filling ditches and hollows into which we plunged unexpectedly, and reshaping the whole terrain. Now we waded knee-deep in snow, now stepped out upon an almost bare hillock.

At the center of the field we paused for breath and turned about with our backs to the wind. Our own trails were rapidly being obliterated; we laughed to see how

"We became aware of a fringe of darkness ahead of us, and knew that we were approaching the woods"

crooked they were. So dense was the snow screen that we could see only a few hundred feet in any direction. All signs of human habitation were shut off except for an old tobacco barn which raised a dim, mysterious bulk to our right. The road we had left might have been miles away and we lost in the midst of a limitless prairie. The world was scarcely silent, but the sounds were unfamiliar and all a part of the storm sweeping down from the north. A peculiar sense of seclusion and remoteness possessed us and we were poignantly conscious of "the tumultuous privacy of storm."

We turned and started on again, rather doggedly now, conserving our strength. Presently we became aware of a change. The wind slackened almost abruptly and the snow began to fall as though a bit weary.We lifted our heads and walked more jauntily. Then, after a time, the light became weirdly different. A ghostly, silvery radiance seemed less to strike down from above than to emanate from the shimmering flakes, as though they had become phosphorescent.

Suddenly a shaft of sunlight shot down through the murk. For a moment it seemed to be a purely local phenomenon, but presently the entire landscape was flooded with the light and the world became one great glistening jewel. The sun itself hung like a golden ball in the southwest, while the gray clouds above frowned menacingly as though annoyed by this interruption. The flakes continued to fall, each one flashing silver. Then the wind sprang up again and hurled gleaming but harmless javelins at us.

The phenomenon was as brief as it was glorious. Almost abruptly the sun was blotted out and the victorious storm roared on with renewed vigor.

At length we became aware of a fringe of darkness ahead of us and knew that we were approaching the woods. Gradually the dark mass resolved itself into a suggestion of trunks and branches. Then we were able to distinguish the rugged shapes of bare limbs against a background of evergreens.

At the edge of the wood a new sound filled our ears. The storm voices seemed muffled and we could hear a sort of hissing as the snow charged the forest. Dried brown oak leaves, still clinging to their twigs, answered with a low, persistent rustling.

Within the woods we felt a congenial warmth and a cessation of the wind. We could converse now in lower tones. The tree-tops, we could see, were bent and whipped by the wind, and we could hear a sound aloft as of surf, but within the wood's interior all was quiet—so quiet that we could hear the whispering of the flakes.

Here much activity greeted the eye, for the snow was busily carpeting the forest floor and hanging its draperies on all the branches. Among the hardwoods clumps of evergreens huddled together. Single majestic pines stood like "druids of eld," and hemlocks patiently took on their burden, standing out intensely dark in the midst of the white magic. It struck me as marvelous that so many of the little fluttering snowflakes should find their way to the ground through such an intricacy of branches and twigs, with no sound of jostling. And I wondered how many winter birds had sought secure shelter in the friendly evergreens.

I found it beautiful, this falling of the snow in the tranquil woods. How softly and lightly clothed with unsullied purity seemed all the woodland floor and the canopy of branches. If a snow-covered field appears monotonous to one who is not a chionophile, here at least were relief and endless variety.

Darkness settled down among the woodland branches and warned us to depart. It was still snowing when we emerged, but with the wind at our backs and the thought of supper to spur us on, we made good progress through the drifts.

(*To be continued*)

It is Christmas Day

As sung every Christmas at Christ Church, Oyster Bay, L.I.

1. It is Christ-mas Day by the riv - er, It is Christ-mas Day by the bay;
2. There are hap - py lights by the riv - er, There are hap - py lights by the bay,
3. Now the bells ring o - ver the riv - er, Now the bells ring o - ver the bay,

And the soft-winged snows, they are fall - ing On the o - cean far a - way.
And the lone - ly lights, they are drift - ing O'er the o - cean far a - way.
And the ships still move in the si - lence O'er the o - cean far a - way.

From the hand of God they are fall - ing, Snow - y doves on this Christ-mas Day,
But the sail - or thinks of his dear ones, And his home on this Christ-mas Day,
But the sail - or's heart, it is cheer - y, And says "It is Christ-mas Day";

On the hav - ened waves of the riv - er On the o - cean far a - way.
While the wind sweeps wild thro' the cord - age, O'er the o - cean far a - way.
Though the wind and waves may be drear - y, They are hap - py far a - way.

Decoration by Mabel Pugh

Nurmi and Jean, two handsome huskies well known in dog-sled annals

Quebec Goes Musher-Mad

Some highlights of the last great dog-sled derby

by SARA HAMILTON BIRCHALL

FOR one week in February, the week of the Eastern International Dog Sled Derby, Quebec goes absolutely dog-crazy. The ski-jumps are deserted . . . the Triple Chute toboggan is thinly peopled . . . no one is playing Indian golf . . . the Kent Gate bobsled run is idle . . . the snow-shoe racks are full of dry pairs . . . nobody so much as has a broom on the curling rink. All that Quebec will do is to stamp feet in the snow at start or finish line, hang around the bulletin boards computing elapsed time while the teams are on the road, and exchange gossip of the racing stables.

Make a one o'clock luncheon engagement with a Quebecoise, and she comes in at half-past two, not even apologetic, merely bursting at you that she has been out to see the finish of the second heat and there's only 40 seconds now between St. Goddard and Seppala!

At half-past eight in the morning things begin. Hasty breakfasting at the Château by ruddy people in breeches and moccasins over four pairs of wool socks . . "Eight above zero? Oh, it's not cold, let's have a sleigh!" . . . Everybody frantically pelting down the cobbled snowy streets of the seventeenth century Norman town to the Basse Ville, over Drouin Bridge to Limoilou where several thousand Quebec citizens are milling against the ropes to see the teams start.

Not less than three nor more than seven dogs, breed unspecified, hitched to a light racing sleigh, cover a course of forty miles daily for three days, no matter what the weather conditions. The Alaskan sleigh and Western hitch are favored. No artificial stimulants, whip to be used only when dogs are uncontrollable by voice or hand. A thousand dollars and a gold cup at stake for the winner; $400 for second place, and so on down to $25 for the eighth, ninth and tenth places.

Nine o'clock . . . up come the teams.

Seppala, weathered Norwegian winner of the Alaska Sweepstakes and the New England Derby, hero of the serum drive in the Nome diphtheria epidemic. St. Goddard, stocky Le Pas lad with flashing smile, twice winner of the Eastern International Dog Derby . . . if he wins this third time, he lifts the gold cup for keeps. Brydges, cold-eyed and silent, a driver to be feared. Betting is heavy on all of these men.

Seppala drives a handsome team of furry Siberians that do what they're told with the crisp precision of regulars. St. Goddard's long-limbed team are husky and greyhound cross-breds. Brydges is driving staghound-husky cross-breds.

Yells of "Padd-ee! Padd-ee!" from the crowd. Here comes Paddy Nolan, freckled fifteen-year-old, with his string of mongrels, all new this year. Last year, when his mother died, he sold his team and said he was through racing, but this year the call of the trail was too strong, and he's in again.

Jacques Suzanne and his famous team

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ACROSS SNOWY WASTES

The dog-sled derbies are grueling tests of skill and endurance for both men and dogs. The rules require that each entry, consisting of not less than three nor more than seven dogs, breed unspecified, hitched to a light racing sleigh, shall cover a course of forty miles daily for three consecutive days, regardless of weather conditions

Chevrette, handsome in his parka . . . "His team go like nothing on earth!" says a bystander. "I chased him in a taxi five blocks yesterday before I could catch up with him." Dupuis, the comedian, the wild lighthouse keeper from the Magdalen Islands. Shorty Russick, who never uses a whip . . . his leader is new and a puppy, for old Mohegan went sour on him at the New England Derby, and Shorty says he will never put harness on him again . . . "Hard luck, Shorty!" says someone, but Shorty only grins and talks softly to his dogs, who whine back eagerly, and visibly adore him. Mrs. Ricker, only woman driver to face the grueling forty miles a day with the men—a soft-voiced quiet-eyed girl from Maine in an embroidered Eskimo parka and sealskin mukluks. Walter Channing, the Boston sportsman who drives for the fun of it . . . "If I were fifty-two, I'd find better ways of amusing myself," says somebody, but grizzled Walter Channing never heeds. Alain, Lapointe, Skeene, Routhier, Carrier, Lavigne, Perron, Pouliot—seventeen mushers in all, starting three minutes apart against the powdering drive of the snow, for the derby is run "no matter what the weather conditions."

© H. ARMSTRONG ROBERTS

The dogs understand the racing game just as well as the men do

"One minute!" says Dr. Souther, the starter, looking for all the world like a Copley portrait of a Colonial squire . . . "Thirty seconds! Fifteen seconds! Five seconds! Get ready! Go!"

The crowd cranes necks . . . the tall Quebec police in their astrakhan fur hats push them back . . . Chief Trudel, a character straight out of Molière, with six yards of tasselled red sash around his vast middle, personally shoos the little gamins away.

"*En arrière!*" he bellows. "*Tout le monde en arrière! En arrière, mes enfants!*" Chief Trudel is a great patron of dog racing, and all the inhabitants of Quebec are his children.

St. Goddard and Seppala make a workmanlike steady getaway . . . Frank Dupuis goes out throwing kisses to the crowd and turning handsprings behind his flying team . . . Chevrette shoots away like lightning . . . some of the teams, confused by the noisy crowd, jib, tangle their harness, try to run back to stables . . . presently the whole seventeen are away, facing what few men would care to face before the day's run is over.

Forty miles through Quebec snows runs the course, up and down hills, past or through ten-foot drifts, over icy ruts, in and out of villages, across wind-bitten plains. Eight above in town, the first day, colder in the country. The village children are on the lookout . . . as Mrs. Ricker trots by with her team they cry, "*C'est la femme!*" and then encouragingly, "*Dépêchez-vous!*"

About two o'clock in the afternoon, they come in along the Grande Allée, near Château Frontenac, just beyond Kent Gate in the ancient city walls.

The crowds look the teams over critically. This experimenting with cross-breds interests the experts . . . how do these short-coated long-legged beasts stand up against the deep-furred sleigh-dogs of the North? Mastiff, staghound, wolfhound, greyhound, spaniel, police dog, and just gutter-mongrel are represented in the seventeen teams.

Some of Skeene's dogs look tired, but the leader, still in form, turns his head to give his teammates an expressive look.

"*Le chef encourage ses soldats!*" says a French spectator, pointing. True enough. The dogs understand this racing game just as well as the men do. "No use making a team eat whip," says a veteran musher. "The dog that hasn't ambition himself is never going to win."

St. Goddard hangs up a new world-record for speed this first day. He runs the forty-mile course in three hours, thirty-seven minutes, and thirty-five seconds.

Stop, you city-bred folk, and realize what that means. Fifteen minutes to the mile is easy ordinary walking; twenty minutes is fast walking. Ten miles at that speed would ruin most of you. Yet this young musher from Le Pas does a mile in a trifle under five and a half minutes . . . nearly twelve miles an hour . . . faster than a horse trots . . . and keeps it up for forty miles in that arctic cold.

This does not mean that he runs all the way. Sometimes the musher trots behind his team. Sometimes he stands with one foot on the runner and one pushing behind, as a boy kicks his express cart along the sidewalk . . . "paddling," they call it. Sometimes he rests with both feet on the runners, letting the dogs pull him, but very little of that if he wants to win the race. Do you wonder that Quebec gets excited over such an exhibition of strength and endurance in man and beast?

St. Goddard's dogs are in training all year. St. Goddard, *père*, is a veteran trapper and trader of Le Pas, Manitoba, an enthusiast on breeding and racing dogs. St. Goddard, *fils*, may be seen before snow flies, gravely seated in the cut-down chassis of an old Ford with a string of half-broken dogs as motive power. He can brake and steer this affair, teaching the young team to pull smoothly together, and gains days of work while other drivers are waiting for the snow.

St. Goddard has a reputation. He won the Le Pas Derby in 1925—his first big race—making 204 miles in fifteen hours. That same year he won at Quebec over famous mushers, putting his seven-dog team over the forty-mile course in four hours and six minutes—faster than it was thought dogs could ever travel in the hilly Quebec country. In 1926 he won the New England Derby. In 1927 he won the Le Pas Derby for the fourth time, was beaten by Seppala in the New England Derby, and won the Quebec Derby for the second time, breaking all records by fifty-four minutes.

Seppala is ten minutes behind St. Goddard this first day, but he and his team finish apparently as fresh as when starting. He is in the neighborhood of fifty, but absolutely tireless. They say that in Alaska he once came in from a sixty mile trip in 50 degrees below zero, and went out again immediately to get a wounded man in the Sawtooth Mountains and take him to a doctor, eighty miles more. He won the Alaska Sweepstakes first in 1914, and continued to win it until the Alaskans gave the Sweepstakes up because with him in it nobody else had a chance. In 1927 and 1928 he won the New England Derby. He is also champion wrestler and skier of Alaska.

Mrs. Ricker, the only woman entrant in the race, is his kennel partner and pupil. "What is he like?" she says. "He comes from the very top of Norway, and the only way I can describe him is to say that he is a poet of the soil. Ask him about the life of the fisherfolk of Spitzbergen, and he does not say, as you or I might, 'Well, the fishing boats go out about so far, and catch such-and-such fish, and come back.' He makes it sound like a Norse saga."

Brydges is fourteen minutes behind St. Goddard this first day, and young Paddy Nolan twenty-nine minutes.

During that night, a wind whoops out of the Arctic, and Quebec's thermometer drops to 15 degrees below zero. Out in an open sleigh on the Charlesbourg road we go to see the teams en route. Bundled in windbreakers, furs, and wool socks, one doesn't feel exactly cold, but any bits of one accidentally left outside freeze promptly. The wind cuts like stainless steel. What it must be to mush forty miles in such weather, no city-dweller can guess.

Yet Seppala's Siberians trot easily by, furry tails up, and Seppala's strong leg rhythmically paddles the sleigh along. St. Goddard runs behind his team. Young Paddy Nolan, crouched low on the runners, shelters his face from the stinging wind. At Lorette, his leader lames a foot in a hole and Paddy has to drop out. Paddy is said to have admitted to the man who picked up him and his

dogs that he was a little cold. Mrs. Ricker goes by, reasoning with her young leader, Fritz, who doesn't think much of racing this morning, and won't pull. The second day finishes with Seppala crawled up on St. Goddard's lead . . . only forty seconds between them now in elapsed time.

That night is the eve of Lent, the Mardi-Gras, when all Quebec masks and frolics through the streets. What matter that it is five below zero? Pierrots and Pierrettes, monks and nuns, Uncle Sams and zouaves gambol in the snow. The snowshoe clubs, in brilliant costume, parade, singing the old chansons: "*Youpe! youpe! sur la rivière!*" . . . "*En roulant ma boul-e*" . . . "*Isabeau s'y promène.*" One masker in the guise of a policeman directs the crowd vigorously until a real constable sets him to rout. Young men in a sleigh stage a singularly realistic murder, throwing out the corpse before the shocked crowd—but it is only a dummy!

The Grand Bal Masqué of the Dog Derby is in full swing at the Château in the *Louis Seize* ballroom . . . what a thrill to dance with Chief Trudel in all the glory of red sash and dress uniform! The second day of the race does not end until dawn.

Wild indeed is the finish on the third day. With so close a margin between the leaders, Quebec shuts up shop and hustles out to the Grande Allée, sixty thousand strong. As far as one can see over the hill on the St. Foye road, the sidewalk is roped off. The Quebec police horses nudge slowly up and down, shoving the crowd back with expert hindquarters. It is funny to see their polite expressions—they all but say "*Excusez-moi*" as they do it.

Chief Trudel is in his glory. His eyes shine, his mustache curls up, his tasselled red sash flies out behind him, and the little gamins he so magnificently orders back of the ropes pop out again behind him, sure that "Papa Trudel" will not do anything very bad to them after all.

The news-reel men crouch back of the finish line with their cameras. The one next us looks exactly like a chained eagle—the kind that is charmed to take half a pound out of your leg if you come within reach of his steel beak. One almost expects to see a bird-like film flicker across his yellow eyes as he watches for the oncoming team to get in range.

"Move back a bit, Chief," he calls. "I don't want to take you as one of the dogs."

"*Mais oui,*" says the Chief. "It is a dog's life that I lead these days! *En arrière, mes enfants!* . . . get back there, *nom d'une pipe!*"

Seppala's in first, but he is not the winner unless something happens to St. Goddard in the last few minutes of the run. The mathematicians have it all figured out. St. Goddard had forty seconds the advantage of Seppala at the beginning of the race. At the halfway mark he had increased his lead to eight minutes. If he gets in less than eight minutes behind Seppala, he will have won.

Two or three minor teams come in, almost unnoticed. They are not in the money. A murmur runs through the crowd. Where is St. Goddard? Minutes pass. The crowd edges forward, the police horses shove them back, the judges fume, even the news-reel men chew their gum faster. What can have happened? Where is he?

St. Goddard, the winner, behind his team of greyhound-husky cross-breds

Young Paddy Nolan and his leader Jumbo

Frank Dupuis goes out throwing kisses to the crowd and turning handsprings behind his flying team

Seppala, hero of the Nome diphtheria epidemic, and his handsome team of furry Siberians

At last over the hill comes a roar, faint at first, then louder, nearer . . . *St. Goddár-rr-rr-rrh! . . . St. Goddár-rr-rr-rrh!*—his name is pronounced French-fashion, not English—then the fur-hatted motor-cycle cop . . . and behind him, desperate, panting, dodging a street car on the Grande Allée, comes St. Goddard and his team, winner of the meet and a gold cup for his backers and a thousand dollars and a silver cup for himself, by three minutes and thirteen seconds elapsed time.

The crowd closes over him and his dogs like a wave.

That night, Quebec city is his. Nowhere in the world could you see such a gathering as the Dog Derby banquet at the Château. Honorable members of parliament and daughters of earls . . . Northern paper mill men and Boston veterinary surgeons . . . bare shoulders and tail coats . . . the mushers. St. Goddard, shy and boyish in store clothes . . . Seppala, carrying himself with native dignity and strength . . . Frank Dupuis, clown of the Derby, in fur-lined parka and red leather helmet, but without the Scotch wife that he married overseas.

"Maggie! Where's Maggie?" demands the girl at whose table the Dupuisus are to sit.

"Maggie! she tend de dogs! she not come!" explodes Frank.

"Not come! I'm going for her this minute in a taxi!"

"Dat's right!" says Frank. "I go wit' you. You tell 'er w'at . . . I tell 'er w'at . . . we bring 'er back!

Somebody throws a blanket coat over her evening gown and off she and Frank go to fetch Maggie. For Maggie is a personage. She it is who feeds and tends and trains the dogs—and who feeds and tends and trains her irresponsible eldest, Frank himself. Very proud is Maggie, very pleased to walk into the beautiful River View Room of the Château Frontenac, where two hundred dog enthusiasts greet her—a little wrinkled Scotchwoman in a knitted jersey dress, self-possessed among all the diamonds—and very proud of her is Frank.

At a Canadian banquet, naturally the first toast is "The King, God bless him." Always as it is drunk, there is a little hush. In that hush, Frank's voice rises, softly, reverently, but carrying clear:

"An' the Queen wit' him."

There are speeches in French and English. It is Lent, the dinner is fish, not meat. There is a toast to Maggie, along with the men who have mushed the trail. And then, in the great Château ballroom, the prizes are distributed. When it comes the turn of Frank Dupuis to receive his prize, the crowd yells "Speech, Frank, speech!" Halfway down the steps from the stage he pauses, flings out his hands in a Gallic gesture, and says in English:

"W'at I say? We do better, next year!"

There is your sporting spirit that makes the Eastern International Dog Sled Derby what it is. There is no cold, efficient professionalism about it. It is a family affair, in which all Quebec shares . . . a sporting family that knows how to have fun.

The Ancient Island of Sicily

by HILAIRE BELLOC

Illustrations by Edmond L. Warre

THE Island of Sicily remains in the mind of the traveler as perhaps the best example in the world of the difference between what he expected before he saw an imagined place long read of, and what he found.

All places have something of this effect. One is always surprised by the difference between what one expected and what one discovers. But the reason that Sicily in particular is so startling an example of the thing is that we hear of it from the classics, and that, save for one or two points, it has been, by moderns, so singularly neglected.

Sicily in the classics is a sort of Paradise. It is the heaven of Theocritus. It is meadows and streams and thick woodlands, and everywhere the valleys sloping down to a warm and blessed sea. It is the island of famous cities and of triumphant architecture. There is no one, acquainted with the classics in his youth, who has not this ideal Sicily in his mind.

More than this, Sicily was the battlefield of Rome and Carthage. More than this, it was the great Grecian colony before the duel between Rome and Carthage began. After that, it was the great cornfield whence, with northern Africa, the Italy of the Empire drew its supplies.

Now of course it would be silly to say that nothing of this remains. Much remains. Taormina, high on its hill above the sea, is crammed with visitors who desire to recover antiquity. The great story of Syracuse and the fatal expedition of Athens can be studied on the spot. The quarry where the Greek prisoners were held can be minutely examined, and, what is more, one may still find in Sicily here and there startling little relics of classical beauty almost unchanged.

Then there is also the great business with Girgenti; and from the mountain in the center of the island one can reconstruct a famous episode in the War of the Slaves. It is called Castrogiovanni, and is one of the most impressive town sites in Europe. Here the great army of slaves in the rebellion which had shaken the foundations of that old pagan society took up their headquarters before retiring to the crater of Vesuvius on the mainland; and from the strange, isolated plateau of that height one can understand the defiance they bid to their masters. One may sit there of a spring evening in the Christian calm and meditate on how nearly the pagan contempt for human rights came to destroying the pagan world.

The hill towns of Europe are always impressive, and none more impressive than this natural fortress thousands of feet above the plains. Here it was, in the fields far below, that the poets put the Rape of Persephone by the Lord of Hell, in the groves and among the flowers of a green land.

But in all this recovery of the past which Sicily gives one, there still remains that startling difference between what one expected and what one sees. The first remarkable contrast is the fact that what leaps out to the eye in the island is not the antiquity of two thousand years ago and more, but the Middle Ages and the Spanish occupation, especially the kingdom of the two Sicilies in the seventeenth century. These two it is which have planted in Sicily those buildings which immediately not only move our admiration but occupy our senses. Palermo,

its great bay, its port, its monuments, are to-day Spanish things, save in the more ancient and famous chapels and mosaics of the Norman kings. The town of Trapani, at the extreme western end of the island, is not very much visited nor very much known; but the charming details one finds there are details of the seventeenth and eighteenth centuries, and first of the Spanish, then of the Bourbon power; while Cefalu, which is still less known, though close to Palermo, is enormous with its memory of the first northern kingdom, the seafarers who conquered and held the land.

But the second thing which strikes the eye in Sicily is an effect more permanent, and, I think, enormous. It is the denudation. Not only have the forests disappeared, but the groves, the small woods, the very bushes.

I am talking of a general effect. There are plenty of exceptions. There is the long belt all along the sea coasts of plantations, notably of the lemon and of the orange. But this Sicily which all antiquity remembered and glorified as a place of grasses, flowers, and trees, seems to-day like a desert, save just in the spring moment of green things, when the wheat is springing: for Sicily is still a granary, though men have destroyed its trees.

I remember looking down from Castrogiovanni in that very season of the year when Persephone was carried away to the Halls of Dis. There was no grove, hardly a tree, in the plain below; and for miles along the island ways (I walked them from one sea to the other) that same disafforestation is apparent.

What did this was the Mohammedan. For where Islam goes, trees are destroyed. Islam is the enemy of the tree. Islam cuts down for building and for burning. It does not replant. And such natural shoots as would replace the ancient woods it allows to be destroyed by ill-kept herds of goats and by its slack, unpoliced political system. Wherever Islam went, over the Mediterranean basin, the tree disappeared. So here in Sicily; so, too, largely, in Spain.

I have heard it said that several offers have been made and have been refused for the re-afforestation of Sicily by foreign capital. To-day under the strong régime which Italy enjoys and which is rapidly making all that kingdom both powerful and wealthy, the task may be undertaken at any moment. The sooner the better. A re-afforested Sicily with its changed climate, landscape, and restored beauty, would be a jewel in Europe. Once more we should have the rivers, perennial and even with their banks, and once more that great harvest of men and cities which she has known in the past.

Meanwhile the permanent and unchangeable things, the things which Ulysses saw, and especially the headlands of the sea line, remain unchanged, and are the glory of the island.

I would advise any man who has the leisure and the opportunity to sail at his ease all along the northern shore of Sicily from the Straits to Trapani. He will never forget it. It is a succession of majestic, sometimes savage, headlands, of great mountains, of fertile bays, the largest and most famous of which is that Concha d'Oro—"The Golden Bay"—which nourishes Palermo, with the great Mount of Eryx standing guard over it. It is a grand coast, full of all memories and, unlike the interior of the island, unchanged. Its little and few harbors are still those of the immemorial past, and its majesty is still that which helped to make the "Odyssey."

Peace on Earth

by SELMA LAGERLÖF

Illustrations by J. Paul Verrees

IT WAS Christmas eve with a black sky heralding a heavy snowfall and a piercing wind blowing from the north. It was the hour in the afternoon at the old farm when people bustled to get their work finished in order to be in time for their customary hot air bath. A huge fire in the bathhouse sent the flames leaping from the chimney whilst an avalanche of sparks and soot flakes, scattered by the wind, settled on the snow-covered roofs of the outbuildings.

The moment the flames rose from the chimney—towering over the farm like a pillar of fire—everybody realized that Christmas was at hand. The maid scrubbing out the passage began singing to herself, in spite of her bucket of water being at freezing point. And the farmhands, busy in the shed chopping wood for Christmas, started splitting two billets at a time; swinging their axes as merrily as if they were at play.

Out of the storehouse came an old woman laden with bread. She walked slowly, crossing the yard, into the red-painted dwelling house, and on entering the main room deposited her burden. Spreading the cloth, she set out two kinds of bread for each person. She was a peculiar, ugly old woman, with reddish hair, drooping eyelids, and a tense expression 'round her chin and mouth, as if the tendons of her neck were too short. But it being Christmas eve, she appeared so joyful that one hardly noticed her plainness.

THERE was one person on the farm, however, who did not rejoice, and that was the girl who was busy binding birch whisks to be used for the bath. Sitting by the fireside, with an armful of fine birch twigs at her feet, she yet lacked withes strong enough to bind them with. Through the small panes of the long, low window of the living room the light from the bathhouse came streaming in, playing hide-and-seek on the floor, and gilding the birch. But this only added to her unhappiness. She knew that the whisks, as soon as they were touched, would fall to pieces, and for this alone, she would be put to shame—at least until the next Christmas fire was ablaze in that chimney.

As she brooded on her misfortune, someone she feared most of all entered the room. It was the great Ingmar Ingmarsson, the master. Surely, he had been to the bathhouse to see that the oven was properly heated, and would now want to inspect her whisks. He was old Ingmar Ingmarsson, and he loved that which was old. And just because people began to get tired of this particular form of bath, with its severe treatment, he was insistent that the old custom should be rigorously kept up on his farm.

"As she brooded on her misfortune, someone she feared most of all entered the room"

INGMAR went about in an old sheepskin coat, leather breeches, and sewn boots. Dirty and unshaven, with a slow, timid manner, he might easily have been mistaken for a beggar. In features he was not unlike his wife, for they were related to each other; and the girl had long since learned to respect anyone blessed with such an appearance. For, to come of the old stock of the Ingmar's, who always had been the foremost in the community, was a great thing; but the highest a mortal could ever aspire to was to be the master himself—the richest, the wisest, and the most powerful man in the parish.

Old Ingmar coming up to the girl tossed one of her whisks high in the air. Immediately the twigs flew in all directions, one landing on the Christmas table, another on the bed canopy.

"Hey, you lass," laughed old Ingmar, "do you think one puts up with such like, when bathing at Ingmar's-gård?" "Or is it the skin you are too tender-hearted about, my girl?"

When the master did not take it worse than that, she plucked up courage to say that she was well able to make strong enough whisks, if only she had withes to bind them with.

"Must get you some then, lassie," said old Ingmar, who was in a particularly good humor.

Stepping over the girl with the bucket, he paused on the doorstep to look for someone he could send to fetch the withes. But as no one seemed at liberty, he meekly decided to go himself. Carefully looking round to see that nobody watched him, he slid behind the stable wall where he found a track leading into the woods. He did not think it necessary to tell anyone where he was going, for fear that his sons or sons-in-law might take it into their heads to dissuade him. And old people prefer to have their own way.

He cut across the fields through the small pine plantation that led into the birch copse, and here, turning off the path, he waded through snow in order to secure a couple of year-old shoots. By this time the wind was ready for what it had prepared the whole day. Having torn loose the snow from the clouds it came sweeping the woods with a long train of snowflakes.

Old Ingmar was just stooping down to cut a sapling, when the wind with its dazzling load furiously drove past and in its violent gyration set him spinning time after time. His eyes were blinded with snow.

The misfortune was that Ingmar was too old. In his young days a snowstorm would not have got the better of him, but now he felt as dizzy as if he had been swinging 'round in a Christmas polska, and when he wished to return home he went in the opposite direction. Instead of taking the low road facing the fields, he strayed into the pine forest. The dark was swiftly descending, and among the young trees at the fringe of the wood the snowstorm kept up its battle around him.

The old fellow was aware that he had

got into the forest; but, as fir trees also grew on this side of the birch wood, facing the farm, he did not at once realize his mistake. Having at last penetrated into the depths, where the snowstorm was not felt and where the tree trunks grew taller and bulkier, he was convinced that he had lost his way, and became anxious to return home.

HE FELT excited when he stood in the midst of a trackless forest, and his head was not clear enough to guide his steps. After having turned first in one direction and then in another, it occurred to him to retrace his own footprints. But it had become too dark and the trees capturing him towered higher and higher. Whatever direction he took he feared would only carry him farther away from the wood.

It was as if he had been bewitched and some spell had been cast on him that he should be roaming the woods the whole night and not be in time for the bath. Although he reversed his cap and re-tied his garter, his brain remained as dulled as before. It was now pitch dark and he would be forced to remain in the woods over night.

Leaning against a fir trunk he made an effort to think clearly. This wood he knew intimately; he had so often been here that he ought to know every tree. Here as a boy he had tended the sheep; he had set traps for game; in his youth he had helped to cut it down . . . had seen it felled to the ground as well as shooting up afresh. . . . At last he thought that he knew his bearings and that if he took such and such a turn, he would come right, but he was only led farther astray. Once when the ground felt firm and slippery under his feet he imagined that he had struck a path and decided to follow it—for a road surely ought to lead somewhere. But this one led into some pasture land, and again he was defeated by the snowstorm, which here had free play.

It was enough to drive the old man to despair, and with a feeling of wretchedness he contemplated death in the wilderness. Beginning to get tired, he often had to sit down on a stone to rest. Unfortunately this made him sleepy, and he knew that if he fell asleep he would die from exposure. So on and on he walked—the only thing he could do to save himself. But all of a sudden the temptation to rest became so strong that he thought it would be worth it, even at the cost of his life.

With a certain pleasurable feeling he meditated that in the event of his death there would be a long panegyric over him in church. He recollected the beautiful words the old dean had spoken of his father and no doubt he would get his share.

It would be said that he had been the owner of the oldest farm in the neighborhood, and what an honor it was to come of such a distinguished stock. And of course something would be said about the responsibility.

Oh, well! the responsibility he had always been conscious of. An Ingmarsson had to hold on to the very last.

Suddenly it came to him with a shock that it would not be to his credit to be found frozen to death. It was an intolerable thought, so he rose to continue his wandering. After having been sitting still for so long, drifts of snow rolled off his fur coat.

Presently he sat down again, dreaming, and the thought of death became sweeter to him. He pictured the funeral with all the honors bestowed upon his body. . . . The large table laid in the banqueting hall; the dean and his wife in the seat of honor; the alderman with his white frill spread across his narrow chest; the mayor's wife parading in black silk, with a gold chain twisted several times round her neck. . . . All the principal rooms

"The bear came rushing at them out of his lair, and without looking either to left or right, went straight for old Ingmar Ingmarsson . . . ."

would be swathed in white; white sheets drawn across the windows; white coverings on the furniture. The road, all the way from the entrance hall to the church, strewn with finely chopped fir.

Baking and slaughter, brewing and washing, two weeks before the funeral. . . . Twenty cords of wood burnt up in a fortnight. . . . The corpse on the bier in the antechamber. . . . Smell of smoke in the hastily heated-up rooms. . . . Singing whilst the lid was screwed on the silver-mounted coffin. . . . The whole farm swarming with guests.

ALL the villagers would be busy with their contributions; all the church hats brushed up for the occasion; all the brandy drunk up at the feast of the mourners; and every road and pathway teeming with people, as at a fair.

The old man gave a start. He had caught some of the remarks made on him, at the feast. "But how could he perish like that?" asked the alderman. "What made him go into the forest?" To which the captain had replied, that in all probability he had indulged in too much Christmas beer and brandy. This incited him to renewed efforts. The Ingmarssons were sober people and it should not be said that he had been drunk at his last hour.

Having arrived at the top of the forest where the ground was rocky, his foot got trapped, so that he scarcely could free himself, and bemoaning his fate he felt absolutely done for. The next moment he collapsed on a heap of brushwood. It was soft with snow and there was nothing in the world he desired more than sleep.

Slightly disturbing the branches he crept under cover as if swept by an eiderdown. In turning over he felt something soft and warm lying beside him. "It must be a bear sleeping here," he thought.

Although he felt the beast stirring and heard it sniff, he kept still, reflecting that it mattered little if the bear should eat him up. He had not got the strength to move another step—not even to save his life. But the bear was not going to disturb anyone seeking shelter under his roof on such a stormy night. He simply moved a little farther away in order to give more room to his guest and was soon heard sleeping with an even, whizzing breath.

DURING all this time, they had not had much enjoyment down on the farm, as everyone had been up the whole night to look for old Ingmar. At first the dwelling house and outbuildings, everywhere, had been searched from top to bottom; then inquiries were made on the neighboring farms; and at last the sons and sons-in-law went far and wide into the fields in the hope of finding him. Torches, kept for churchgoers on their way to early service on Christmas day, were lit and carried about, in a raging snowstorm. But the wind had covered up every trace and was now drowning their shouts. It was past midnight when they realized that they must wait until daylight, if there was any possibility of finding him.

"Having [illegible] in a strong [illegible] by the wind, with a long stick of [illegible]."

In the first pale dawn, the people of Ingmar's-gård were astir, and the men, lined up in the courtyard, ready to depart into the woods. Before they had time, the old housewife, calling them into the living room, invited them to sit down on the long benches whilst she herself sat down at the table to read out of the Bible. In all humility, looking for a suitable passage, she came to the story of the man who on a journey from Jerusalem to Jericho fell into the hands of thieves.

She read in a drawling sing-song tone of voice of the one in distress being helped by the Good Samaritan. Sons and sons-in-law were all gathered around and they resembled both her and each other. They were of a heavy build, with plain, aged-wise faces, reddish hair, freckled complexions, and light blue eyes with white lashes. Their sleepy eyes and awkward movements seemed to convey that life was burdensome. And yet, each one of them bore the imprint of a great race; an expression of superiority, fully appreciated by themselves.

Deeply sighing during the reading, the Ingmars-sons and Ingmars-daughters asked themselves if any Samaritan had found the master and taken care of him. The old woman, continuing reading, came to the question: "Who was now neighbor to the man that fell among thieves?" when the door was pushed

open and old Ingmar strode into the room.

"Mother! Father's here," said one of the daughters, and it was never read out that the man's neighbor was he who had shown him mercy.

LATER in the day the old wife sat in her usual place, reading her Bible. She was alone, for the women had gone to church and the men were out bear-hunting in the forest. No sooner had Ingmar satisfied his hunger and thirst before he took his sons with him into the forest, for it is a man's duty to kill a bear when or wherever he meets with one. It would never do to let him off, because sooner or later he will taste blood, and will then neither spare man nor beast.

Since their departure, the old housewife, seized by some foreboding, had taken to reading. She read the portion of Scripture from which the sermon had been preached in church that morning, but could get no farther than: "Peace on earth and good-will toward men." With dim eyes she stared at these words, and deeply sighing at intervals, she kept on repeating them, after having finished reading.

Her eldest son on entering the room softly called out: "Mother!"

Without turning her eyes from the book, she asked: "Haven't you been to the forest?"—"Yes," he said in a still more subdued voice, "I have been there."

"Come here, that I can see you," she commanded. When he got close up, she noticed that he was trembling; and in order to steady his hands he gripped the edge of the table. "Have you shot the bear?" she asked again. He could only answer by shaking his head.

The old woman rose, and did what she had not done since her son was a child. She patted his cheek and embraced him. Sitting beside him with his hand in hers, she said: "Now tell me what has happened, my boy!"

He recognized the caress which had comforted him when as a small boy he had been helpless or unhappy, and was now touched to tears. "Something has happened to father, I can see," she said.

"Yes, but it's worse than that," he sobbed. The man, breaking down altogether, had lost control over his voice. At last he pointed with his broad fingers to the passage she had just been reading: "Peace on earth."

"Has it any connection?" she asked.

"Yes."—"Has it to do with Christmas peace?"—"Yes."—"You meant to carry out a wicked act, this morning?"—Yes."—"And God has punished us?"—"God has punished us."

At last she found out what had actually happened. They had found their way to the bear's lair, and when near enough to see the heap of brushwood, they had stopped to get their guns into position.

But before this was accomplished, the bear came rushing at them out of his lair, and without looking either to left or right, went straight for old Ingmar Ingmarsson and felled him with a blow on the head, as by a stroke of lightning. Nobody else was touched by the bear, who, bursting past them, disappeared into the forest.

IN THE afternoon Ingmar Ingmarsson's wife and son drove to the deanery in order to announce the death. The son was spokesman, whilst his mother listened with as immobile a face as if it had been carved in stone.

The dean, seated in a big armchair at his writing table, with his books before him, had noted down the death. He had been rather slow about it, as he wanted to gain time to think over what to say to the widow and her son, for this was not an ordinary case.

Although the son in a straightforward manner had related all the circumstances, the dean wished to know how they viewed the matter themselves. They were such extraordinary people, these Ingmars!

"We wish to tell the dean that we don't want any special tribute paid to father at the service," said the son. Pushing his spectacles higher up on his forehead, the dean glanced searchingly at the woman; but, remaining as immobile as before, she merely sat there twiddling her pocket handkerchief.

"When she got close up, she noticed that he was trembling"

"We shall bury him on a week day," continued the son.

"Yes, yes," said the dean astounded by the news. Old Ingmar was to be deposited into the earth without anyone's knowing. No churchgoers should gather round to watch the ceremony when he was carried to the grave.

"No feast for the mourners will be held. We have informed the neighbors, so that they won't have to bring any provisions."

"Yes, yes"; the dean could think of nothing else to say. He knew what these people were depriving themselves of, because he had seen how much comfort this outward show had given to widows and fatherless children.

"There is to be no funeral procession; only myself and my brothers."

The dean turned appealingly to the old woman. He wondered if she really agreed to all this, and if the son expressed her wishes; why she sat there, permitting herself to be robbed of what must have been to her more precious than silver and gold.

"There is to be no tolling of bells . . . no silver plates on the coffin. Mother and I wish to have it so, but we want the dean to know, to find out if he thinks we are doing father an injustice."

The widow now joined in: "Yes, that's it, we just wanted to have the dean's opinion."

As the dean kept silent, the woman continued more fervently: "It's like this, dean. Had my husband offended against his king or country, or had I even had to cut him down from the gallows, he should still have been given an honorable funeral, like his fathers before him, for the Ingmars are not afraid of, nor need they stand aside for, anyone. But at Christmas God has set peace between man and beast, and the poor bear kept His commandment, and we broke it; therefore we are under God's judgment. That is why it wouldn't do for us to put up a grand show and carry on as if nothing was amiss."

"What you say is right," said the dean, "and you must do as you think best." And he added, perhaps most to himself, "The Ingmars are great people."

At these words the old woman drew herself up, and to the dean she appeared symbolic of her race. He understood the reason why these melancholy, tongue-tied people for centuries past had been leaders of the parish.

"It behooves the Ingmarssons to set the people a good example," she said. "It is for us to humble ourselves before God."

PEASANTS OF OLD FRANCE

Water colors by Gratiane de Gardilanne and Elizabeth Whitney Moffat, selected from a collection of three hundred paintings of regional French peasant costumes of the eighteenth and nineteenth centuries, in the Metropolitan Museum of Art

THE story-book quality of these old-time costumes imbues them with a holiday feeling akin to Christmas time, the season when customs and traditions of other days hold sway

MARK DANIELS, ARCHITECT AND LANDSCAPE ARCHITECT

PHOTOGRAPHS BY E. M. PRATT

This balconied terrace overlooks the Pacific. The steps, with risers of Mexican decorated tile, give guests access to a patio planted for their special delight with flowers keyed in color to the royal purple of Pleroma splendens

AN ANDALUSIAN FARMHOUSE IN CALIFORNIA

THE RESIDENCE OF MARK DANIELS, ESQ., AT SANTA MONICA

Above. In the main patio the soft white of plaster and the orange-tinged red of hand-made roof tile blend harmoniously with the artfully selected colors of growing things

Left. A glimpse through the main entrance to the patio beyond. A giant strelitzia guards this entrance, and the approach to the house is past a grove of citrus fruits in many varieties

Suggestive of Andalusian architecture, the house is ideally suited to its site. Buttress effects are accomplished logically by the location of chambers for the living room pipe organ, resulting in an architectural movement of masses that gives the outline life and charm

A gay holiday air is given this charming French drawing room by the clever handling of the decorations, that are made a part of the picture without striking a too-insistent note. Swags of laurel leaves in a rope design, accented here and there with red poinsettias, were festooned across the windows, and to carry out the eighteenth century feeling of the room were suspended around the walls like a frieze, culminating in an architectural treatment over the mantelpiece

PHOTOGRAPHS BY DRIX DURYEA

ADORNING THE HOUSE FOR CHRISTMAS

A delightful departure from the usual holiday decorations

PIERRE DUTEL, *Decorator*

" . . . a radiant light, softly splendid, lovelier than sun or moon or star shine, filled the whole house, and the webs . . . . . gleamed like festoons of fine silver and gold

The Christmas Spiders

by ALICE VAN LEER CARRICK

Illustrations by Guy Edgar Fry

IN THE Black Forest it befell, long and long ago; so distant in the past is the Christmas Eve when the gray little spiders spun their maze of webs that nobody living to-day, not even the oldest goodwives, nodding in chimney corners, remember that magic, holy night except as a far-away and beautiful legend. Nowhere else in the world, I think, are such charming tales told as in this enchanted wood: here Rapunzel lets down her rope of golden hair; Frau Holde, best of fairy housekeepers, shakes her floating featherbeds over the earth, and courteous maidens are enriched with doweries of diamonds, pearls, and roses.

To-day nodding grandames tell these tales to eager children who listen, wide-eyed, just as little Conrad did when his mother's mother's mother told him of the Wild Huntsmen who swept through the Forest at night, and of the Water Nixie's daughters who were drifting water lilies by day, and dancing princesses of splendor by night. But, most of all, he loved the Christmas legends: stories of the silver bell that rang its chimes deep in the castle well on that wonderous night, and how all the animals, when midnight came, knelt in their stalls in worship, and talked with the tongues of Christians, and of the dear Christ Child who came so softly after all the household slept, and blessed the spreading, candle-trimmed tree.

AH, CHRISTMAS was such a marvelous time! It began with Nikolaüstag when the old saint brought sweets and toys for good children, and switches and ashes for naughty ones, and good counsel for everybody; and Conrad, confident of virtue rewarded, put out his wooden shoes

to be filled with presents. And then there were the happy, busy weeks when the ancient gray marketplace was piled high with forest firs, and all the houses steamed with the tempting fragrance of plum cakes, and spicy cookies cut out in the shapes of odd little men and strange, fantastic beasts, and the magic bread, which, moistened with Christmas dew, kept all ill-luck from the threshold. Everything was a pleasant bustle; nuts must be gilded, apples polished till their rosy cheeks shone, and bundles of small tapers, later to sparkle on green branches, earthly symbols of the blessed Christmas sky, be laid away in gleaming brass candle boxes.

And, last and best and most touching to all those who love this great festival of childhood, was the Cradle Rocking, young and old trooping to the garlanded church on Christmas Eve, gentle and simple alike, the lord from the manor, and the peasant from the field, together joining hands and circling round the crèche while they sang, "Let us rock the Child, and bow our hearts before the crib. Let us delight our spirits, and bless the Child; sweet little Jesu, sweet little Jesu!"

JUST one small shadow there was for the little, loving Conrad. Why could not the animals come to church, too; the faithful, dumb friends who toiled for them every day, and spoke just once a year on that magic midnight? Surely, this was their time, and had not, long ago, the gentle Saint Francis, he who befriended all living things, led ox and ass up to the manger-cradle, and let them have their part in this holy festival? If he could have his way even the spiders should see the Christmas Tree! For it was well known that when the family were sound asleep, and before the Christ Child descended from Heaven to bless the sparkling fir, all the house-animals ran in to look and admire, and then stole back, and talked about it to each other as the clocks chimed midnight. All but the poor little spiders! They never were allowed to come, for a house must shine with cleaning for Christmas; dark floors be rubbed with wax till they gleamed, copper pots and pans scrubbed to a rosy glow, everything ranged in its place, webs swept down from beam and rafter, and the busy spiders driven from every cranny into the winter cold without.

As Conrad walked home from church across the whitened fields, old carols still singing through his mind, he thought how warm and cozy the cottage looked with its pointed gables, the stork's nest drifted deep with snow, its timbers carved with quaint mottoes and the yellow gleam of candles that lit the small-paned leaden lattices, and he sighed as he said to himself, "For the Christ Child we must always be ready, and cobwebs, as my mother says, doubtless are dusty gray things, unfitting for Him to look at; but to-night I shall ask Him in my prayers if once, only once, the spiders may come to see the beautiful tree."

PERHAPS it was just a dream, but ancient legend tells it for truth. When the chimes were ringing out midnight Conrad woke with a start, murmuring drowsily. "Now all the animals in the world are talking to each other just as we do." And then he heard a gentle push at the door, and in walked the great watchdog, and after him trotted Madam Gray Fur and her tiny kitten. "A noble Tree has our mistress decked this year," said he. "To-morrow it will gleam with candles like the stars in the Christmas sky." But the mother cat was admonishing her small son; "Touch not the shining nuts with thy paw, Schatz," she purred, "They are hung in honor of the dear Christ Child."

"The nuts are as golden as our wings," chirped the canaries from their painted cages; and the little mice, scampering boldly from their hiding places (for on the Holy Eve there in nothing to fear) cried, "Some of those fine sugar plums will roll down our holes when Christmas is done, and then we, too, shall feast!"

And last, softly as the May wind in a young birch grove, came the scurrying of a myriad little feet, and out from everywhere ran countless gray spiders. "The Christ Child has heard my Christmas prayer," Conrad cried in delight, "He has called the house spiders in from the snow to see our Tree." Quickly the spiders hurried to the glittering fir, climbing from branch to branch, and because they were very inquisitive they stopped to examine every gilded nut and rosy apple, and because they were very industrious they spun their threads without ceasing until the whole tree was wrapped in dingy webs. The red cheeks of the apples were blurred to dimness, the nuts no longer twinkled and winked; even the great star at the top seemed struggling to pierce a drift of gray clouds. "Oh, you wicked spiders," said the little boy dismayed. "Do you not know that the children will weep with grief on Christmas morning; have you not seen my mother working that it might be beautiful and bright for the Christ Child?" How can He bless it now?" Suddenly a radiant light, softly splendid, lovelier than sun or moon or star shine, filled the whole house, and the webs no longer were gray and dusty, but gleamed like festoons of fine silver and gold. The light faded slowly, and Conrad slept.

"As Conrad walked home from church . . . . he thought how warm and cozy the cottage looked with its pointed gables . . . . and the yellow gleam of candles that lit the small-paned leaden lattices"

IN THE sunshine of Christmas Day the Tree glittered braver than ever. "Angels' hair, it is angels' hair that the Christ Child has brought us," sang the children as they danced about it. Would that we, also, had been there! But two things I surely know; that never again were spiders swept out of doors on Christmas Eve, and that, to-day, we still hang gleaming strands of gold and silver on our trees in honor of the gentle Christ Child who loved all living things, and showed compassion even to the small gray spiders.

"Lady Priscilla ffallowes walked out into the snow"

An Ultra-modern Melodrama

Wherein "love conquers all"

by A. J. TALBOT

Illustrations by Arthur Watts

IT WAS Christmas Eve, and dry powdery snow like fine star dust drifted across the moonlight on to the glistening landscape. Never, perhaps, had Glebe Castle, ancestral seat of the Duke of Loamshire, looked down on more seasonable weather for the time of the year.

Within, by the merry blaze of the yule logs, many of the house party were foregathered early to drink cocktails. And a witty and gifted gathering it was! It included Lady Elsie Tryppe—a bohemian of nineteen summers with two days' stubble on her neck—the well-known commentator on problems of the day in the *Sunday Press*. There was the debonair Lord Ouze who (as his press agent had carelessly allowed it to leak out) wrote plays under the pseudonym of "Edward Bulger"; by his side was the Hon. Edith Sangzure who (through a similar slip on the part of *her* press agent) was known to be none other than Lottie Haynes, specialty dancer; and in either inglenook sat Lady Helen and Lady Sydney Cul-de-Sac, whose press agent likewise had let the cat out of the bag and identified them with the Baby Sisters in "She's My Cutie."

Through all the persiflage and badinage it was noticeable that they were endeavouring to make the one commoner of the gathering feel quite at his ease. This was Mr. Maurice Goldenstone, of huge influence in film- and theatre-land.

Goldenstone's attention, however, kept wandering to where the rosy-cheeked, white-haired Dowager Duchess of Wurzel sat frigidly antipathetic to the general flippancy, for nestling against her in the half-light, Goldenstone saw the sedate little figure of the Dowager's grandniece, Lady Priscilla, the daughter of the house.

Lady Priscilla ffallowes was the only child of the Duke of Loamshire. There was an Old-World, lavender charm about her which modern fashions could not suppress. Her tightly rolled "shells" seemed to be shrinking from the scissors and the razor; and with a light wrap she censored, to some extent, the indiscretions of her modish evening dress. For some time she had been sitting in pained silence because a prim contribution of hers to the general conversation had encouraged Lord Ouze to try out—with enormous success—an epigram from his play on the stocks, "Why does the word 'ladylike' make one think of red flannel camisoles?"

Suddenly, she became aware of Goldenstone reminding her of a promise to show him the famous Loamshire tapestries—the last of the Glebe Castle art treasures; and glad of an excuse to get away from the hectic atmosphere, she led him out of the room. But before they had gone very far, Goldenstone seized her hand impulsively.

"Lady Priscilla," he said, hoarsely, "I am a man of few words. I love you. Will you marry me?"

Lady Priscilla endeavoured to freeze him with a glance.

"Say the little word 'Yes,'" he continued, trying to get her other hand as well, "and my love shall raise you to

the stars. You shall play the lead in a film of my own directing."

"I wonder you don't suggest revue!" she said icily.

"Your lightest wish," he replied simply, "is my command. A leg show it shall be—I will have special items written for you, Lady Priscilla, in 'I see You're Back.'"

"Oh, how I hate you!" she cried, rushing from the place. She was still greatly agitated when she ran into her mother, the Duchess of Loamshire.

"Ah, Prissy," said the Duchess, "I was looking for you. Your father wants to speak to you."

"If it's about Mr. Goldenstone——" Priscilla began nervously.

"Oh, has he spoken already?" interrupted the Duchess, rapidly shepherding Priscilla toward the library. "What a relief to your poor father, for you know, darling, landed property is frightfully sticky, and we simply don't know which way to turn. But I am sure that Mr. Goldenstone—or I suppose I must say, Maurice, now—will do the handsome thing."

"But, Mother——"

"Don't apologize for him, Prissy . . . perhaps he's not *quite* . . . but there, I'm sure he's kind. Why, already he has half-promised to feature me in the next Goldbug-Bosky super film."

With this they entered the library where the Duke of Loamshire was pacing nervously up and down

"Hilary," cried the Duchess, with something approaching a cheer. "It's all right. Maurice has already spoken."

"Maurice?" queried the Duke. "Oh, yes, of course; Goldenstone! Er—Maurice. Quite. Splendid, splendid."

"But I keep trying to tell you—I've refused him," said Lady Priscilla.

"Refused him!" gasped the Duke and Duchess in unison, the latter continuing. "And may one ask why?"

"Because my heart is another's. I love Earl de Mayne."

"A beggarly lord of the manor," groaned the Duke, helping himself to brandy. "Be frank with me—is it definitely a case, or is it just on appro.?"

"I don't think I quite understand," replied Lady Priscilla, drawing herself to her full height. "I love him as I believe he loves me, but we are, of course, not to be affianced until he has asked your consent."

"Well," rejoined the Duke, smiling inwardly at her naïveté, "he won't get it. So you can make a start to-night in learning to love Maurice."

"I shall never wed any but Earl de Mayne."

"Don't be so ridiculous, child," blurted out the Duchess. "How do you suppose you are going to live?"

"Say the little word 'Yes' . . .

"I shall try to be an ornament to Earl de Mayne's station in life, to grace his board, to win the affection of his tenants——"

"She wants to be a Lady Bountiful," tittered the Duchess, sitting down helplessly. "Positively paleolithic!"

"May I remind you," retorted Lady Priscilla, "that for three centuries the two families have been trying to arrange such an alliance so that the De Mayne and the Glebe estates could be joined?"

"Two hearts that beat as one," said the Duke, banteringly, "two mortgages to bleed in unison." Then, in a changed tone: "To come back to earth, Priscilla, I desire you to marry—er—Maurice. He's a steady fellow who has hardly ever been divorced, and he will put us all on our feet. If you play your cards properly you ought to be able to dig yourself in on the films or the stage between the registry office and the decree nisi."

"My heart is another's."

"That's no reason why you should be selfish. Think of others. Maurice has already as good as promised to rent Glebe Castle at my figure for some historical films. And he hinted at finding a part for me in Douglas Mix's new film, "The Knights of the Round Table."

"You! *You!* Oh, don't go into the films, Daddy," wailed Lady Priscilla from her heart.

"You never know, Prissy," said the Duke smugly, "and when you accept Maurice I shall expect him to cast me as King Arthur."

Lady Priscilla burst into peals of hysterical mirth.

"Stop that!" raved the incensed Duke. "It's time we came to the point. Will you, or won't you, marry Maurice Goldenstone?"

"Never!" she replied with a stamp of her little foot.

"Then no longer shall my castle shelter an unnatural child. Go! And while I live never more cross my moat. Never let your shadow darken my portcullis again."

. . . . . .

Later, the cloaked figure of Lady Priscilla ffallowes went sadly down the old oak staircase for the last time. As she crossed the hall a figure came toward her with great dignity. It was the Dowager Duchess of Wurzel, every inch a Dowager, every inch a Duchess.

"You are in trouble, dear Priscilla," she said in her clear tones. "I don't know the rights and wrongs as I'm a little hard of hearing, but whoever it may be, don't give him up if you love him. There's no pleasing this family. When these snowy tresses were raven, they tried to come between me and Lord Robert just because I was in the Empire ballet. But your great-uncle Robert was true blue, and to be worthy of him and his family I went in for refinement. Refinement *was* refinement in the 'eighties! I never did the splits after we were engaged, and—once we were married—I wouldn't kick his gibus off his head as he loved me to do. Well dear, I keep rambling on and you want to be going. So, good-bye! And remember, love conquers all."

The Dowager accompanied her farewell kiss with a packet of sandwiches and a jeweled flask of port. And so, to the sounds of the Black Bottom from the Castle mingling with the old church bells from the village below, Lady Priscilla ffallowes walked out into the snow.

"Go!"

KENNEDY & CO.

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MALLARDS RISING

From a painting by Courtenay Brandreth

Courtesy of Macbeth Galleries

The Wayside Inn, Sudbury, Mass., by Sears Gallagher

A Portfolio of Etchings of Country Life

Courtesy of Kennedy & Co.

The Back Road, by Peter Marcus

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Pine at Emerald Bay, Lake Tahoe, by Mary J. Coulter

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Across the Valley, Ruffed Grouse, by W. J. Schaldach

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The Swans, Bruges, by J. Paul Verrees

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Bald-headed Aft, by Levon West

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THE SOVEREIGN OF THE SEAS

From a painting by Charles A. Patterson

"It looks like the snow-maker's been holdin' back, an' turned the whole winter supply loose at once"

A Savage Santa Claus

by CHARLES M. RUSSELL

Illustrations by the Author

"TALKIN' about Christmas," said Bedrock, as we smoked in his cabin after supper, an' the wind howled as it sometimes can on a blizzardy December night, "puts me in mind of one I spent in the '60's. Me an' a feller named Jake Mason, but better knowed as Beaver, is trappin' an' prospectin' on the head of the Porcupine. We've struck some placer, but she's too cold to work her. The snow's drove all the game out of the country, an' barrin' a few beans and some flour, we're plumb out of grub, so we decide we'd better pull our freight before we're snowed in.

"The winter's been pretty open till then, but the day we start there's a storm breaks loose that skins everything I ever seed. It looks like the snow-maker's been holdin' back, an' turned the whole winter supply loose at once. Cold? Well, it would make a polar bear hunt cover.

"About noon it lets up enough so we can see our pack-hosses. We're joggin' along at a good gait, when old Baldy, our lead pack-hoss, stops an' swings 'round in the trail, bringin' the other three to a stand. His whinner causes me to raise my head, an' lookin' under my hat brim, I'm plenty surprised to see an old log shack not ten feet to the side of the trail.

"'I guess we'd better take that cayuse's advice,' says Beaver, pintin' to Baldy, who's got his ears straightened, lookin' at us as much as to say: 'What am I packin' fer Pilgrims; or don't you know enough to get in out of the weather? It looks like you'd loosen these packs.' So, takin' Baldy's hunch, we unsaddle.

"This cabin's mighty ancient. It's been two rooms, but the ridge-pole on the rear one's rotted an' let the roof down. The door's wide open an' hangs on a wooden hinge. The animal smell I get on the inside tells me there ain't no humans lived there for many's the winter. The floor's strewn with pine cones an' a few scattered bones, showin' it's been the home of mountain-rats an' squirrels. Takin' it all 'n all, it ain't no palace, but, in this storm, it looks mighty snug, an' when we get a blaze started in the fireplace an' the beans goin' it's comfortable.

"The door to the back's open, an' by the light of the fire I can see the roof hangin' down V-shaped, leavin' quite a little space agin the wall. Once I had a notion of walkin' in an' prospectin' the place, but there's somethin' ghostly about it an' I change my mind.

"When we're rollin' in that night, Beaver asks me what day of the month it is.

"'If I'm right on my dates,' says I, 'this is the evenin' the kids hang up their socks.'

"'The hell it is,' says he. 'Well, here's one camp Santy'll probably overlook. We ain't got no socks nor no place to hang 'em, an' I don't think the old boy'd savvy our foot-rags.' That's the last I remember till I'm waked up along in the night by somethin' monkeyin' with the kettle.

"If it wasn't fer a snufflin' noise I could hear, I'd a-tuk it fer a trade-rat, but with this noise it's no guess with me, an' I call the turn all right, 'cause when I take a peek, there, humped between me an' the fire, is the most robust silvertip I ever see. In size, he resembles a load of hay. The fire's down low, but there's enough light to give me his outline. He's humped over, busy with the beans, snifflin' an' whinin' pleasant, like he enjoys 'em. I nudged Beaver easy, an' whispers: 'Santy Claus is here.'

"He don't need but one look. 'Yes,' says he, reachin' for his Henry, 'but he ain't brought nothin' but trouble, an' more'n a sock full of that. You couldn't crowd it into a wagon-box.'

"This whisperin' disturbs Mr. Bear, an' he straightens up till he near touches the ridge-pole. He looks eight feet tall. Am I scared? Well, I'd tell a man. By the feelin' runnin' up and down my back, if I had bristles I'd resemble a wild hog. The cold sweat's drippin' off my nose, an' I ain't got nothin' on me but sluice-ice.

"The bark of Beaver's Henry brings me out of this scare. The bear goes over, upsettin' a kettle of water, puttin' the fire out. If it wasn't for a stream of fire runnin' from Beaver's weapon, we'd be in plumb darkness. The bear's up agin, bellerin' an' bawlin', and comin' at us mighty warlike, and by the time I get my Sharp's workin', I'm near choked with smoke. It's the noisiest muss I was ever mixed up in. Between the smoke, the barkin' of the guns, an' the bellerin' of the bear, it's like hell on a holiday.

"I'm gropin' for another ca'tridge when I hear the lock on Beaver's gun click, an'I know his magazine's dry. Lowerin' my hot gun, I listen. Everythin's quiet now. In the sudden stillness I can hear the drippin' of blood. It's the bear's life runnin' out.

"'I guess it's all over,' says Beaver, kind of shaky. 'It was a short fight, but a fast

"I'm plenty surprised to see an old log shack not ten feet to the side of the trail"

one, an' hell was poppin' while she lasted.'

"When we get the fire lit, we take a look at the battle ground. There lays Mr. Bear in a ring of blood, with a hide so full of holes he wouldn't hold hay. I don't think there's a bullet went 'round him.

"This excitement wakens us so we don't sleep no more that night. We breakfast on bear meat. He's an old bear an' it's pretty stout, but a feller livin' on beans and bannocks straight for a couple of weeks don't kick much on flavor, an' we're at a stage where meat's meat.

"When it comes day, me an' Beaver goes lookin' over the bear's bedroom. You know, daylight drives away ha'nts, an' this room don't look near so ghostly as it did last night. After winnin' this fight, we're both mighty brave. The roof caved in with four or five feet of snow on, makes the rear room still dark, so, lightin' a pitch-pine glow, we start explorin'.

"The first thing we bump into is the bear's bunk. There's a rusty pick layin' up against the wall, an' a gold-pan on the floor, showin' us that the human that lived there was a miner. On the other side of the shack we ran onto a pole bunk, with a weather-wrinkled buffalo robe an' some rotten blankets. The way the roof slants, we can't see into the bed, but by usin' an axe an' choppin' the legs off, we lower it to view. When Beaver raises the light, there's the frame-work of a man. He's layin' on his left side, like he's sleepin', an' looks like he cashed in easy. Across the bunk, under his head, is an old-fashioned cap-'n-ball rifle. On the bed-post hangs a powder horn an' pouch, with a belt an' skinnin' knife. These things tell us that this man's a pretty old old-timer.

"Findin' the pick an' gold-pan causes us to look more careful for what he'd been diggin'. We explore the bunk from top to bottom, but nary a find. All day long we prospects. That evenin', when we're fillin' up on bear meat, beans and bannocks, Beaver says he's goin' to go through the bear's bunk; so, after we smoke, relightin' our torches, we start our search again.

"Sizin' up the bear's nest, we see he'd laid there quite a while. It looks like Mr. Silvertip, when the weather gets cold, starts huntin' a winter location for his long snooze. Runnin' onto this cabin, vacant and lookin' like it's for rent, he jumps the claim an' would have been snoozin' there yet, but our fire warmin' up the place fools him. He thinks it's spring an' steps out to look at the weather. On the way he strikes this breakfast of beans, an' they hold him till we object.

"We're lookin' over this nest when somethin' catches my eye on the edge of the waller. It's a hole, roofed over with willers.

"'Well, I'll be damned. There's his cache,' says Beaver, whose eyes has follered mine. It don't take a minute to kick these willers loose, an' there lays a buckskin sack with five hundred dollars in dust in it.

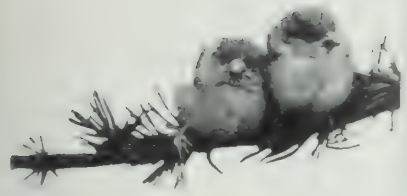
"'Old Santy Claus out there,' says Beaver, pointin' to the bear through the door, 'didn't load our socks, but he brought plenty of meat an' showed us the cache, for we'd never a-found it if he hadn't raised the lid.'

"The day after Christmas we buried the bones, wrapped in one of our blankets, where we'd found the cache. It was the best we could do.

"'I guess the dust's ours,' says Beaver. 'There's no papers to show who's his kin-folks.' So we splits the pile an' leaves him sleepin' in the tomb he built for himself."

"Mr. Bear . . straightens up till he near touches the ridge-pole. He looks eight feet tall"

Interested but not frightened —a wilderness picture that often rewards the early wanderer in South Carolina's winter woods



My Christmas Birds and Trees

Early morning in a Southern woodland

by ARCHIBALD RUTLEDGE

SINCE childhood I have spent a part of each December at home, in the plantation region of South Carolina, in that glamorous hinterland that lies mysterious behind mysterious Charleston. There the woods in winter are like the New England woods of October—hale, aromatic, suffused with the orient lights of a thousand colors flaming and fading. When at home I love nothing better, during the Christmas season, than to wander out into my woods just at daydawn. I remember many such mornings, but one there is that lingers. Does not the mortal loss of something beautiful always create an immortal memory?

Leaving the house before the pale career of moon and stars was over, as I neared the ancient plantation gateway I heard the first note of the winter's morning; a timid phœbe bird, always fairylike and eerie, from a shadowy myrtle copse beside the road, a copse greenly veiled with jasmine vines, gave a delicate plaintive call, a glimmering elfin choral of the misty daybreak. I paused to listen; then looked behind me across the cottonfields, now bowed and brown, that stretched backward toward the house. In the east, over the tall beauty of the momentous pines, in a space breathed clear by the dewy wind that awakes before the dawn, throbbed and glittered the great morning star. The note of the phœbe, the shy woodland fragrances awaft from the darksome avenue before me, the mantle of mist on the cotton, the blazing star, the bulk and blackness of the mighty live-oak grove—all these haunted me with their spiritual beauty; with a sense of the drowsing yet superb elemental strength of nature, unwearied, constant as a fountainhead, sane, continuous, virtuous, wise.

Into the dewy darkness of the avenue I went. But it was bright enough for me to see the virginal chill dew slip sparkling from the tips of the needles of the young yellow pines. Overhead, the vast tops of the great oaks shut out the sky, while far and wide their deep-foliaged limbs extended. In the cool vaulted space of this old roadway there is ever an ancient sequestered peace. This place is a sanctuary. From the titan trees, great limbs, larger than the bodies of ordinary trees, extend outward and upward, until, passing the boughs of the neighboring oaks, they lose themselves in the shadowy merging and melting of gray moss and silvery-green foliage. Sometimes over their monumental frames vast networks of vines have clambered, lowering down heavy tapestries of smilax and jasmine. In the tropical atmosphere of such a woodland cathedral many kinds of ferns, mosses, and lichens grow; and often the limbs of the live-oaks will be green or gray or brown, the color of the delicate plants that cling to and clothe the burly limbs of these tolerant giants. Under such a canopy of moss and foliage both barred owls and great horned owls find a congenial home. Amid ordinary woodland surroundings owls hoot at twilight and at night only; but in a live-oak avenue they can be heard giving their weird chorus when the sun is high overhead. These strange occult birds seem the veritable oracles of these dim old trees.

The oracles of the live-oak avenue

As I come out of the avenue, the sun is rising, and the wide pinelands lie before me. All the copses of huckleberry, bay, gallberry, and myrtle are shimmering. The dewdrops glint. With nature's inimitable charm of disarray, the wildwood has all the luring beauty of naïve

grace. Here in this mighty forest of pine are fabulous cathedral aisles, solemn transepts, with blue windows looking out on eternity, and with a rolling organ in the towering trees. Despite the prevalence of the greenery everywhere of vines and bushes, despite the live-oaks in the avenue, and the gums and tupelos of the swamp, this is a pine forest, and through it one can travel more than fifty miles in all directions save that which leads southward to the sea; and even then, the pines march down in dark thoughtful ranks to the very beach.

The prevalence of these magnificent trees in my Christmas woods as a standard element of every view, as a noble background for every scene, renders the aspect of the December forest living and green. Yet if there were no evergreens save the pines, there might be a beautiful monotony to them; but the variety of verdure on other evergreens, and the naked strength of the leafless trees always redeem the view. The foliage of the live-oak, throughout the winter, varies in the tints of its emerald, as is generally true of all evergreens. It is reserved for the water-oak to be the real artist of amazing color. Throughout the long mild winter this stately tree burns gloriously, as maples and beeches do in the North in the autumn; and the saffron, scarlet, bronze, and topaz leaves smolder for months with the slow fires of decay. I know of few wildwoods sights more lovely than a long thicket of sweetbay and myrtle tufted and plumed gorgeously by these brilliant water-oaks.

Nor are my Christmas woods as silent as are the snow-steeped forests of colder climes. Indeed, bird life seems more abundant in winter than in summer; for not only is it far more readily observed, but in addition to the native birds there are the migrated hosts, come like sensible people to this Riviera to spend the winter. Over my head in the sweet air of early morning, in flocks of fifty or more, bluebirds are warbling sunnily, like aërial rivulets. Small flocks of mourning doves flit through the pines on their way to the plantation pea fields to feed. The broom-sedge in the woods harbors many meadow larks. Here in the sandy road, damp with dew, are the tracks of a covey of quail. Along the edges of a bay thicket I flush several woodcock that go whirling off in their enigmatic glimmering flight, their wings faintly whistling. Here is the wood-thrush, feasting on the black berries of the wild orange. Here the ruby-crowned and the golden-crowned kinglet are examining, upside down, the economic worth of the great banners of Spanish moss that hang swayingly from the bald cypresses in the woodland ponds. The flicker, the black pileated woodpecker, the downy woodpecker, the nuthatches, are calling, hammering, flying hither and thither—a gay gang of roving carpenters.

Now I come to Jones Pond, a circular lagoon in the airy pine forest, a lake about a half mile in circumference. Here and there on tiny islets in it grow splendid old cypresses, standing like druids above those mystic waters. Now the tide is like Lethe's in its stillness, a fit image of the reflective mind that at Christmas thinks of sacred things. The tops of the cypresses open and spread like those of sequoias,

A pretty woodland tableau. Young chipmunks are as playful as kittens when they feel themselves unobserved

giving the impression that, after the trees had ascended to a certain level, no farther growth save in a lateral direction was permissible. Such trees have a peculiar and venerable majesty that makes one feel in their presence that he has come upon the guardians of a shrine.

The waters of this wildwood pond remain at an almost constant level. I never knew them to overflow; and in a dry season, wild life comes for miles to assuage its thirst here.

Turning homeward now, I purposely take a path that I know may lead me past a thrilling sight. In a sunny glade not far from the avenue there stands a gigantic holly, fully sixty feet in height; and as there are no other large trees near it, its growth is as arresting in its symmetry as in its height. I always call it

The live-oak avenue, where overhead the vast tops of the great trees shut out the sky

the "Robins' Chrtmas tree," for it is a favorite with thes birds; and when the berries are plentifl they crowd into it, not by dozens only but by hundreds; and in their revelry nd feasting they are joined by flitting ood-thrushes, and by crowds of cedar wzwings. Yes, here they are, already makin merry, while the mellow sunshine of Deember floods the scene.

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THE ROOM OF THE MONTH

ARDEN GALLERY, *Decorators*

The genial comfort and feeling of hospitality that characterized the period is expressed in this beautiful Georgian dining room. Ivory paneled walls and moss green carpet form a delightful setting for the Queen Anne furniture of walnut upholstered in green and gold moiré, the flower painting overmantel, the crystal chandelier, the green curtains, and the antique Chinese screen. In the residence of Willard M. Clapp, Esq., Cleveland Heights, O.

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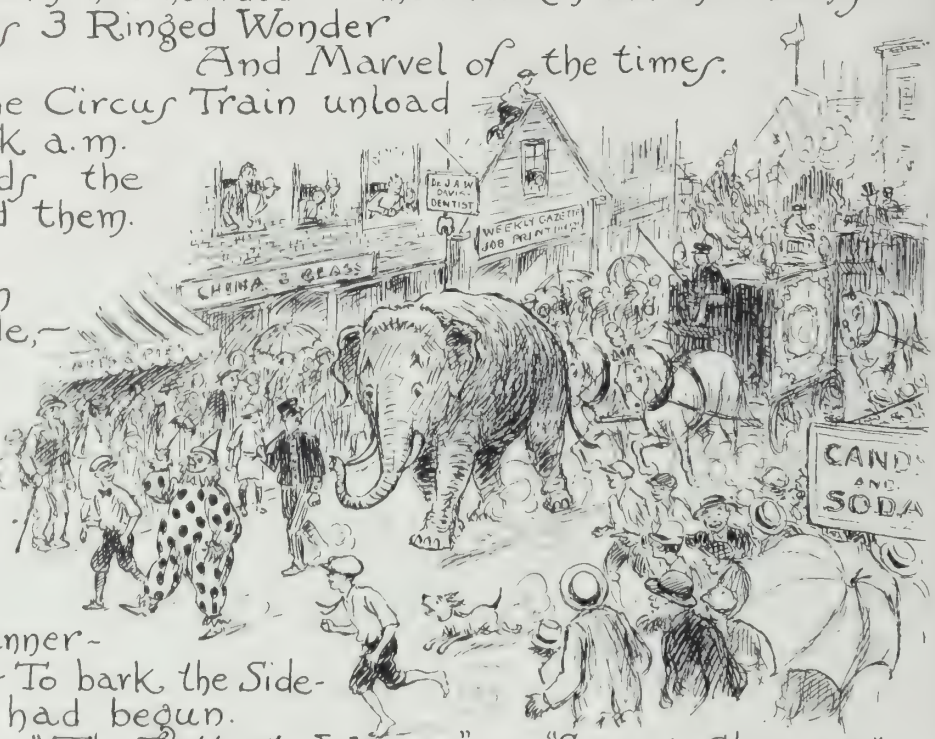
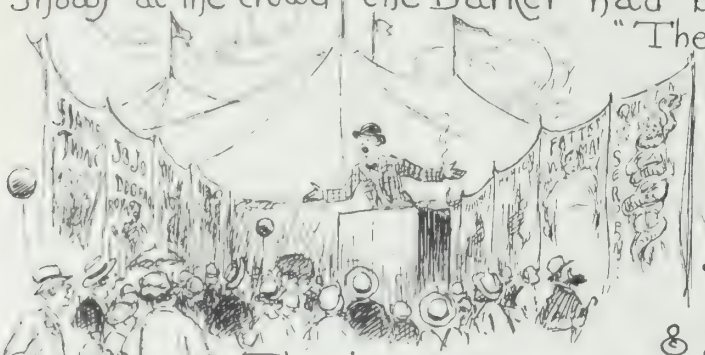
THE MISSING LYNX

Rimed & Pictured
by Henry J. Peck

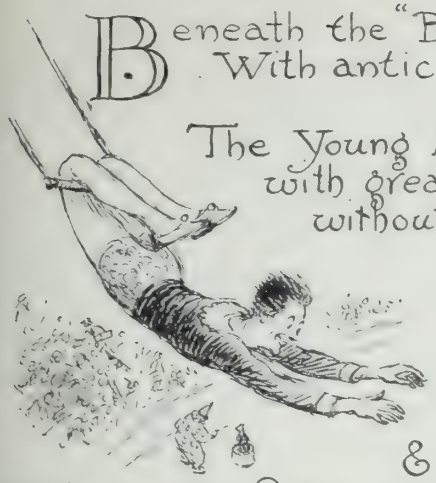
The Circus was acomin' — A mighty handsome Show,
And everybody far & near was lotting for to go.
The Boys and Girls had hoarded all their Nickels and their Dimes
To view this 3 Ringed Wonder
And Marvel of the times.
Some saw the Circus Train unload
At four o'clock a.m.
& at the Grounds the
Rising tent much interested them.
Then moved in gaudy
Panoply — where all the Town
was lined — The huge Parade, —
a Spectacle the Greatest
of its Kind.
With Elephants & Clowns
of course & Chariots of tin,
While blared Calliope, o'er all,
her fascinating Din.



Short shrift was made of Dinner-
hour, & quarter after one, — To bark the Side-
Shows at the crowd the Barker had begun.
"The Fattest Woman," — "Serpent Charmer"
"Man who swallows Swords," —
"The Living Skeleton," & he who "with
his fist breaks Boards"

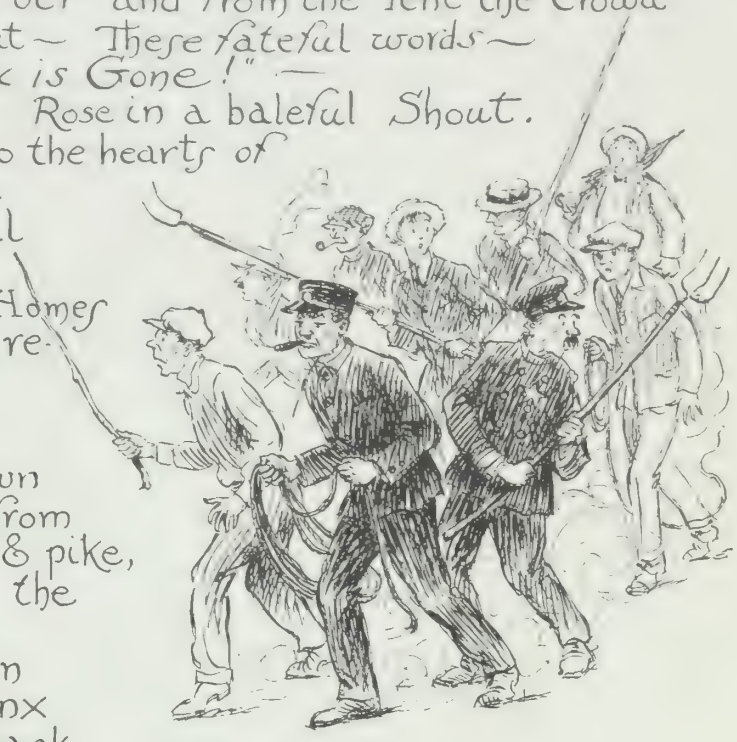


The Animals in Cages lining quite
a good-sized Tent were much
inspected by the Throng, which back
& forward went.
The jovial Hyena was alaughing very hard To see
a wizened Simian de-cootie-ize his Pard. A melancholy Leopard
moped, — He could not change one Spot! The Lion's & the Tiger's
Roars scared many a Timid Tot.
The Elephant his Peanuts ate with relish
very Keen. Two coy Giraffes were necking
with sedate and lofty mien.
A wary Lynx paced fro and to
With sharp & glittering eye.
She wouldst, perhap, be other-where, aroaming
'neath the sky.

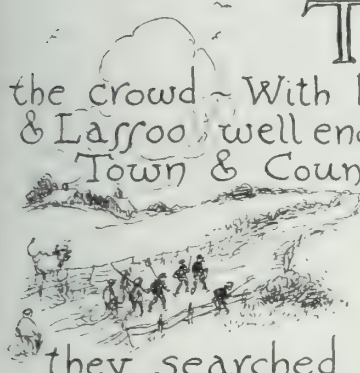


Beneath the "Big Top" then anon, ~ the Show went on apace
With antic Clown & Bare-back Queen, and
thrilling Chariot Race.
The Young Man daring cleft the air in tights
with greatest ease ~ & did his Stuff
without a care on flying high Trapeze.

But when 'twas o'er and from the Tent the Crowd
was surging out ~ These fateful words ~
"The Lynx is Gone!" —
Rose in a baleful Shout.
& Terror struck unto the hearts of
Women & of Men ~ to Know this fierce
Wild Animal
was roaming from her Den.
Some quickly scattered to their Homes
with fearful glances 'round, But most re-
fused to leave the Tent & jumped at
Evry Sound.



The Keepers & the town
Police, & Heroes from
the crowd ~ With halter, pitchfork, pole & pike,
& Lassoo well endowed ~ Fared forth the
Town & Country-side to scour
with Might and Main
& fetch that Lynx
by Hook or Crook, back
to her Cage again.



For full two Hours or three
they searched each Cranny & each Nook ~ and thro' surrounding Farms
bestowed a vain but careful Look —
The brave Head-Keeper roundly cussed ~ "We'll find out
yet, by Jinks ~ just whar' that doggoned, ~ pesky ~ measly ~ Varmint
Sneaks & slinks!"

As Dusk was drawing on apace, At humble
Farmhouse door the Searchers
gathered for a drink & viewed the Prospect o'er.
Two little tots alone at home were prattling
out Some yarn, that "Pop & Mommer gone to
Show ~ Big Kitty went in Barn"!
"So you've a cat" ~ the Keeper smiled. "That's
nice, my little man! Come ~ fellers ~ Let's the inner side
of yonder stable scan."

Upon a nest of newmown Hay four little Kittens slept ~
All nestled up against their "Ma"
who watch above them Kept.
But stay! ~ What rumbling purrs
to come from any common cat! ~ What
feline eyes thro' dusky mow could
glow so bright as that!

The Lassoo looped the Critter's neck, —
It was — you've guessed ~ methinks ~
The frantic search was over. ~ Yes, — it was —
The Missing Lynx!

Christmas Day at sea may be lonely, but for those afloat it holds compensations which the landsman never knows

Christmas Day at Sea

by JOSEPH CONRAD

Illustration by Jacob Riegel, Jr.

THEOLOGICALLY, Christmas Day is the greatest occasion for rejoicing offered to sinful mankind; but this aspect of it is so august and so great that the human mind refuses to contemplate it steadily, perhaps because of its own littleness, for which of course it is in no way to blame. It prefers to concentrate its attention on ceremonial observances, expressive generally of good will and festivity, such, for instance, as giving presents and eating plum puddings. It may be said at once here that from that conventional point of view the spirit of Christmas Day at sea appears distinctly weak. The opportunities, the materials too, are lacking. Of course, the ship's company get a plum pudding of some sort, and when the captain appears on deck for the first time the officer of the morning watch greets him with a "Merry Christmas, sir," in a tone only moderately effusive. Anything more would be, owing to the difference in station, not correct. Normally he may expect a return for this in the shape of a "The same to you" of a nicely graduated heartiness. He does not get it always, however.

One Christmas morning, many years ago (I was young then and anxious to do the correct thing), my conventional greeting was met by a grimly scathing "Looks like it, doesn't it?" from my captain. Nothing more. A three days' more or less thick weather had turned frankly into a dense fog, and I had him called according to orders. We were in the chops of the Channel, with the Scilly Islands on a vague bearing within thirty miles of us, and not a breath of wind anywhere. There the ship remained wrapped up in a damp blanket and as motionless as a post, stuck right in the way of the wretched steamboats groping blindly in and out of the Channel. I felt I had behaved tactlessly; yet how rude it would have been to have withheld the season's greetings from my captain!

It is very difficult to know what is the right thing to do when one is young. I suffered exceedingly from my gaucherie; but imagine my disgust when in less than half an hour we had the narrowest possible escape from a collision with a steamer which, without the slightest warning sound, appeared like a vague dark blot in the fog on our bow. She only took on the shape of a ship as she passed within twenty yards of the end of our jibboom, terrifying us with the furious screeching of her whistle. Her form melted into nothing, long before the end of the beastly noise, but I hope that her people heard the simultaneous yell of execration from thirty-six throats which we sent after her by way of a Christmas greeting. Nothing more at variance with the spirit of peace and good will could be imagined; and I must add that I never saw a whole ship's company get so much affected by one of the "close calls" of the sea. We remained jumpy all the morning and consumed our Christmas puddings at noon with restless eyes and straining ears as if under the shadow of some impending calamity.

On shore, of course, a calamity at Christmas time would hardly take any other shape than that of an avalanche—avalanche of unpaid bills. I think that it is the absence of that kind of danger which makes Christmas at sea rather agreeable on the whole. An additional charm consists in there being no worry about presents. Presents ought to be unexpected things. The giving and receiving of presents at appointed times seems to me a hypocritical ceremony, like exchanging gifts of Dead Sea fruit in proof of sham good-fellowship. But the sea of which I write here is a live sea; the fruits one chances to gather on it may be salt as tears or bitter as death, but they never taste like ashes in the mouth.

In all my twenty years of wandering over the restless waters of the globe I can remember only one Christmas Day celebrated by a present given and received. It was, in my view, a proper live-sea transaction, no offering of Dead Sea fruit; and in its unexpectedness perhaps worth recording. Let me tell you first that it happened in the year 1879, long before there was any thought of wireless messages, and when an inspired person trying to prophesy broadcasting would have been regarded as a particularly offensive nuisance and probably sent to a rest-cure.

The daybreak of Christmas Day, in the year 1879, was fine. The sun began to shine some time about four o'clock over the somber expanse of the Southern Ocean in latitude 51; and shortly afterward a sail was sighted ahead. The wind was light, but a heavy swell was running. Presently I wished a "Merry Christmas" to my captain. He looked still sleepy, but amiable. I reported the distant sail to him and ventured the opinion that there was something wrong with her. He said, "Wrong?" in an incredulous tone. I pointed out that she had all her upper sails furled and that she was brought to the wind, which, in that region of the world, could not be accounted for on any theory. He took the glasses from me, directed them toward her stripped masts resembling three Swedish safety matches, flying up and down and waggling to and fro ridiculously in that heaving and austere wilderness of countless waterhills, and returned them to me without a word. He only yawned. This marked display of callousness gave me a shock. In those days I was generally inexperienced and still a comparative stranger in that particular region of the world of waters.

The captain, as is a captain's way, disappeared from the deck; and after a time our carpenter came up the poop ladder carrying an empty small wooden keg, of the sort in which ship's provisions are packed. I said, surprised, "What do you mean by lugging this thing up here, Chips?"

"Captain's orders, sir," he explained.

The next person to speak to me was the steward. He came running up the companion stairs: "Have you any old newspapers in your cabin, sir?"

We had left Sydney, N. S. W., eighteen days before. There were several old Sydney *Heralds*, *Telegraphs*, *Bulletins* in my cabin, besides a few home papers received by the last mail. "Why do you ask, steward?" I naturally inquired. "The captain would like to have them," he said.

And even then I did not understand the inwardness of these eccentricities. I was only lost in astonishment at them. It was eight o'clock before we had closed with that ship, which, under her short canvas and heading nowhere in particular, seemed to be loafing aimlessly on the very threshold of the gloomy home of storms. But long before that hour I had learned from the number of the boats she carried that this nonchalant ship was a whaler. She was the first whaler I had ever seen. She had hoisted the Stars and Stripes at her peak, and her signal flags had told us already that her name was "*Alaska*—two years out from New York—east from Honolulu—two hundred and fifteen days on the cruising ground."

We passed, sailing slowly, within a hundred yards of her; and just as our steward started ringing the breakfast bell the captain and I held aloft, in good view of the figures watching us over her stern, the keg, properly headed up and containing, besides an enormous bundle of old newspapers, two boxes of figs in honor of the day. We flung it far out over the rail. Instantly our ship, sliding down the slope of a high swell, left it far behind in our wake. On board the *Alaska* a man in a fur cap flourished an arm; another, a much bewhiskered person, ran forward suddenly. I never saw anything so ready and so smart as the way that whaler, rolling desperately all the time, lowered one of her boats. The Southern Ocean went on tossing the two ships like a juggler his gilt balls, and the microscopic white speck of the boat seemed to come into the game instantly, as if shot out from a catapult on the enormous and lonely stage. That Yankee whaler lost not a moment in picking up her Christmas present from the English wool clipper.

Before we had increased the distance very much she dipped her ensign in thanks and asked to be reported "All well, with a catch of three fish." I suppose it paid them for two hundred and fifteen days of risk and toil, away from the sounds and sights of the inhabitated world, like outcasts devoted, beyond the confines of mankind's life, to some enchanted and lonely penance.

Christmas Days at sea are of varied character, fair to middling and down to plainly atrocious. In this statement I do not include Christmas Days on board passenger ships. A passenger is, of course, a brother (or sister), and quite a nice person in a way, but his Christmas Days are, I suppose, what he wants them to be—the conventional festivities of an expensive hotel included in the price of his ticket.

CHRISTMAS GREETINGS

PEACE ON EARTH

"JOY TO THE WORLD"

MERRY, MERRY CHRISTMAS
☆☆☆ .. EVERYWHERE .. ☆☆☆

"FOR NOW IS THE TIME OF CHRISTMAS!"

The spirit of the Day expressed in Christmas cards by

DOROTHY P. LATHROP

"ON CHRISTMAS DAY IN THE MORNING"

Christmas in Tirol

where pagan cults still persist to the very threshold of the supreme Christian festival

by LOUIS GOLDING

I SHOULD imagine that the country life of no people in Europe is so bound up with a timeless folklore, or that it, anywhere else, is so astonishing an amalgam of an obscure and fierce paganism with a sweet, an almost lambent, Christianity, as in Tirol. When the villagers and townsmen of the broad Inn Valley climb to its topmost peaks upon Midsummer Eve and light beacons there which illumine a whole province, they do no more than re-enkindle the lights of Odin and Thor which the blonde men brought in from the vast German swamps. When, in those mysteriously named villages nearer the Italian frontiers, the blindfolded peasants sacrifice a bound stag, they revive the dark practices of the Etruscans who once occupied this region, and left no more than an occasional word to be crooned by some old beldame, or a bronze ring, a clay vase to be turned up by some lusty Tirolese ploughman.

The peasant's calendar in the remoter valleys of Tirol is full of occult observances which can be related only to the unextinguished pagan cults; and these persist, indeed, to the very threshold of the supreme Christian festival. For even upon Christmas Eve, in certain villages, a chosen member of each peasant's household proceeds to "feed the four elements," as they term it. He throws a handful of flour into the air, hides some foodstuff in the hard earth, and feeds with corn or maize the fire in the kitchen and the well by the door. So that now, all the four elements being appeased, they will deal kindly with cattle and grain and roots during the perilous progress of the year.

But upon Christmas Day the spirit of their folklore is subdued to the nature and quality of the event it celebrates. There is a tenderness and a holy awe about their beliefs and practices. Between the hours of eleven and twelve, moreover, the cattle in the cattle sheds go down upon their knees and utter words like human words, in memory of the privilege once conferred on them. And the story is frequently told of a village cynic who entered a byre to mock at these animal ventriloquisms. But the beasts said no more than that there should be sawing of wood the next day and hammering of nails; and, surely enough, the cynic was borne away from his home next day in a box of sawn wood.

He that has not only a pious heart but a sharp eye might find the holy root, the *springwurz*, thrust its way through the snow at the moment of the twelfth tolling of the bell at midnight, and no lock or bolt can resist the *springwurz*, the "open sesame" of the remote Tirolese steadings.

But it is the legend of the spoons that the stranger finds most winning. For when the last dumpling of that notable dish called *knödel* has been devoured, and there is no wine left at the bottom of the litre flasks, and every candle upon the fir tree has long been extinguished—when, in fact, the bell begins to toll across the frosty air and the faithful must begin to think of lighting the pine torches and setting out for the midnight mass—then the peasant family takes its place before a picture of the Holy Family. The mother sets a basin of milk on the ledge before it, and oldest and youngest alike proceed to engirdle the basin each with his spoon. When the family returns from the mass, its impatience grows more desperate the nearer it reaches home; because whosoever finds his spoon in another place shall be certain of much luck all next year, the Mother of Christ having deigned to feed her child with it. And I must not forbear to mention that frequently young Peppi or the bright-eyed Mariandl will find his or her spoon standing full in the sanctified basin—though I will not proceed to speculate upon what agency has lifted it there.

In full regalia

Yet it is a curious fact that in the most sequestered villages of what might be termed Etruscan Tirol there are certain old men and women of incalculable age who recall a time when hardly a house in their village knew the meaning of the Christmas tree. Only very slowly did the dwellers under those dark forests submit to the fantasy from the blonder Northmen, for their blood had secret affinities rather with the cypress and the south than with the north and the fir tree. In their earliest memories the feast-making was not on the day of the Nativity, but the day of St. Nicholaus, earlier in December; and as they hobble to the midnight mass they cannot avoid a sniff of fear and suspicion to see a last candle guttering upon some peasant's late-lit Christmas tree. They recall that the house of Gebhardt, the butcher, or Gurschner, the miller, was burned down six years ago, despite the protective image of St. Florian painted above the doorway with his cruse of water; they cannot help attaching a special significance to the fact that a candle fallen from the tree was responsible for the calamity. But the midnight mass, whither old and young alike are proceeding, is, for them all, the holiest of the year, and doubly holy. And yet, even at the most sacred moments, little Peppi and his sister Mariandl cannot prevent their wits wandering to the basin of milk and the engirdling spoons.

"My spoon!" whispers Peppi. "she will use my spoon!"

"She won't, horse-head!" whispers Mariandl. "Who lost his new rosary last week? *My* spoon! She will use my spoon!"

But, indeed, if I were to present the picture of a Tirolese Christmas without bowing my head to the Christ Kindl upon the Christmas tree, I should be presenting Hamlet without a Prince of Denmark, or omitting Christian's adventures from a Pilgrim's Progress. Let me, then, betake myself to the roof-tree of my sturdy friend, Ludl Franz, a peasant of those regions, from whom I have learned most of the little lore I present here. For every Christmas, when his

"The bells are ringing in the steeple, clear across the frosty air"

good wife lights the candles all the children gather round the fir tree to see what little parcels, marked with their names, are hanging among the branches.

Now Ludl Franz lives in the remote village of Lingenfeld in the Oetztal, a valley heavy with aboriginal pine woods, tumultuous with glacier streams. But at this moment a hush lies upon stream and pine wood equally, as if some Midas of the frost had arrested them with his breath and converted them into a white substance more exquisite and more frail than gold. Flowers of frost make each window opaque, and enormous stalactites hang from the leaves in the wintry air.

Over the valley now the keen stars are shining. Within doors a hundred smaller stars are flickering on the fingery branches of the fir tree, and the children are gathered 'round them, doing reverence to the little waxen image of the Christ Child high on the topmost twig. All Ludl Franz's family are gathered there—his wife, and Mariandl, his daughter, and Toni, his bright-haired son, and the other children, with old Franz himself, that primitive sculpture of a man, towering above them all, with his huge limbs and his gentle eyes.

Mother and daughter have worked hard all day to produce this glittering pageantry of streamers and tinsel thread, glass balls and hangings, sweets and bound gifts, one for each of them, with a name on each. They are standing against the great clay oven with green tiles, stuffed with logs, beholding their handiwork. The eldest boy, Willi, is the only one who has been in the secret with them, for he has had the job of preparing the crib, which you see in the corner under the crucifix. It consists of hundreds of small carved figures—carved out of pear or cherry wood by the hands of Franz youths who are dead a hundred years—and dressed in silk and tinsels by Franz maidens who were dust long ago. Here are they all, peasants and shepherds, saints and Romans; but the Magi are the newest and grandest of all, carved by Willi and clothed by Mariandl during these long winter evenings.

And now the girl comes forward and holds out her hands and utters invocation to the Christ Child. That concluded, all voices join in the carol, "*Stille Nacht, Heilige Nacht*" ("Still Night, Holy Night"), and the whole house rocks to the clamor. Now the joyous skirmish for the presents follows, for Mariandl a length of brocade to make herself a new apron for feast days, for Willi a pair of heavy mountain boots, for Toni a new pair of leather shorts, for Peppi a thick homespun shirt, for you the model of a castle in Spain, for me an apple out of the Hesperides. There is no need for me to give an account of the great banquet that follows, for, though the food may not be the same, the spirit in which it is so colossally devoured is the same in all lands.

But I must not allow little bright-haired Hugo to slip entirely unobserved out of the room. He creeps on tiptoe out of the house and into the star-powdered night. Now he slips the bar from the door of the cow-shed and enters, half afraid, as if he might find the cattle upon their knees and hear them talking. Then he goes boldly forward to his favorite, Schwalbl, the little bull calf stalled in his own private stall. Schwalbl is awakened out of his meadowy dreams and, seeing Toni's hair shine faintly in the darkness, begins to crunch and nibble it, imagining it is ripe corn. But Toni has a more toothsome morsel for him. He holds out his tiny fist laden with coarse salt, which, to small bull calves, is more blissful than poppy or mandragora or all the drowsy syrups of the East. So Schwalbl has had his Christmas present too, and Toni creeps back again into the festivity and devours more dumplings and more dumplings, till he seems to be made of dumpling all the way up to his throat, and cannot find a place for another one—at least, for more than half of one. The bells are ringing in the steeple, clear across the frosty air.

And now at length the grand night is over. It is time to awaken those children who have dozed off after the banquet. The time has come for the midnight mass. Come forth, come forth down from the hilltops and up from the valleys! This is the hour of mystery, the old wives say. At the moment of the consecration all the wells flood with wine; and not only the living are celebrants at this ceremony, they whisper; the dead come forth out of their dwelling places and gather about the lit windows of the church. Their phantom shoulders and the living shoulders jostle in the sanctuary. Come forth! come forth! toll the bells. They do not summon in vain. All over the valley behold them issuing from their houses with bright pine torches in their hands. Steadily, like moving constellations, they make their way through snow-hung woods and down hushed hillsides. You might think the stars themselves had fallen from Heaven, because Heaven is so lonely to-night and earth is so full of loveliness, so full of sanctity.

"From time to time several members of the family approach it and regard it affectionately."

Introduction to The Elegant Shay

Successor to a certain famous one-hoss-power vehicle

by PATIENCE EDEN

ONE rides, things being as they are, in various vehicles in various places, but in one vacation place in Nova Scotia, one rides in The Elegant Shay. Once new and glittering, it is now old and necessary—yet it is more than this. It is impossible to know The E. S. intimately (as I do!) without forming the most tender attachment for its lovable dilapidation. It has *almost* fallen to pieces so many times! It is so jauntily ancient, so carefree, so crazily speedy, so willing to attempt the most glorious of hazards.

On pleasant mornings it is rolled out after breakfast and left to sun in the side yard. From time to time several members of the family approach it and regard it affectionately. A careful hand is run over the fender. A serious glance is bent upon a rusty hinge belonging to a door.

"She's lookin' a little mite under the weather this mornin'," says one. "That clip she fetched yesterday kinda dented in her mud guard. And it might be a good thing to tighten up that wire holdin' the rear end. Joe—you run into the house and see if you can't find a pair of tweezers."

The mud guard is gently lifted to a position which approximates the original one with perhaps a margin of three inches; here it is anchored by intricate knots, pullings, and twistings of the wire.

"There, guess she'll stay now! Em, you might be a little careful goin' over the hill to Port Wade. Take it easy or she'll get clear of her moorin's."

With long, backward glances the family desert her for an hour or so. There seems to be a general feeling that plenty of sunlight will help to limber up her old bones, especially if she has a hard trip ahead of her.

A solid discussion comes up about eleven o'clock concerning the quantity of gas and oil put in her the last time she was out. Opinions vary. The only person who has any knowledge on this subject is absent. Conjecture follows conjecture.

"Em, you run to the phone and call up Ede. Maybe she's seen your father go by on his way to the wharf. If she has, tell her to call him in on his way back and ask him when he filled her up, and how much."

Em does as requested. "Ede . . . say, has poppa gone by yet down to the wharf? . . . you saw him twenty minutes ago? Say . . . will you *please* keep off the line? I'm only going to talk a minute longer . . . Ede—you goin' to be workin' in front of the house to-day? Got a mess of beet greens on? . . . Couldn't you keep an eye out for poppa and ask him? No, we don't know how much is in her and poppa doesn't come home this noon. We're goin' over to Annapolis."

It is later divulged, by the method suggested, that she was filled up a week ago Thursday and has probably (by the most accurate accounting) three quarters of a gallon of gas and very little oil. Someone is detailed, also by telephone, to find a certain Uncle Roy working down in the village. When he rides home to dinner he is to bring five gallons of gas and a quart of oil. This capable manner of dispatching the business makes everyone very enthusiastic over the afternoon ahead.

At twelve-fifteen trouble is discovered in the radiator. She leaks in three places. No surgeon's plaster is remotely available or even considered. Under voluble protest on the part of Emma, kitchen soap is introduced into the leaky crevices. The member of the family who suggests the remedy is proud not only of his inventive-

ness in this emergency but of his appliance of same.

"It will take her as far as the garage in Annapolis," he says, wiping his hands on his breeches, "and you can have her mended."

"That soap isn't goin' to take hold!" declares Em.

"Sure it will. I've saw it work before."

At one-forty five the family is ready to start. They climb in. The Elegant Shay creaks ominously, complaining at every added ounce of freight.

"Have you got the horn?" A vigorous search front and back.

"I had 'er in the house mendin' 'er," says someone. "Joe—you run in the house and get the horn, quick!"

The horn, almost as large as a megaphone, is placed in the front seat. Something is very wrong with the voice properly belonging to the Shay; it squeaks occasionally but always at the wrong time. One needs a horn on these steep, hilly roads where ox-carts, wide and dripping with hay, are so frequently encountered.

The engine is ultimately coaxed to turn over. Conversation from that point automatically ceases, but instantly there is a roaring in the back seat which would indicate that someone is making a remark.

Em turns off the engine.

"Got the bicycle pump?"

"Mercy—no!"

The bicycle pump is retrieved from a corner of the barn and hurled into the tonneau. One tire is new and perfectly robust; one is middle-aged, one is ailing, and the fourth is definitely unreliable. There is no spare. A bicycle pump can inflate a tube with enough courage to last the nineteen miles to the next garage.

Again the Shay shivers into life; the loose fender clacks against the side, the wheels move. With a bellow like the motor of an airplane we ascend the first rise of ground leading to the road. We are off!

At the post office Em thinks it a good plan to inspect the leaky radiator. The results are depressing. Great, hot drops of water are splashing down on the dusty road.

"'Say...will you please keep off the line?'"

"I said that soap was no good!"

The perpetrator of this device does not rise to defend his theories. Four members of the family climb out of the car and stand about in a dismal circle. A little girl dragging a small brother arrives, also two boys swinging fresh flounders from a string.

"What's the trouble?" shouts the postmaster from his office. "Won't she go?"

"Got a leak in the radiator."

"Pshaw, now. That's too bad."

Bleak silence. Four more children arrive, and a dog.

The expression on Em's face changes to one of hope. "Got any gum?" she asks of the postmaster.

"Sure. What kind do you think is best for the leak?"

Selections are made from different brands and distributed among several members of the family, who obediently insert their shares in their mouths and chew. Subsequently Em collects the results and spreads the gray mixture over the radiator hole.

"Got any glue?"

"Not a drop in the store."

A small boy pushes to the front. "You jest hold on a minute, Em. Ma, she's got some t'home. I'll run and git it." He spurts off, dust rising from his bare heels.

The glue is brought by the panting child and applied liberally over the gum.

"Got a piece of cloth, Charlie?" asks Em of the postmaster.

"No, leastwise I don't think. Joe, you run into Mrs. Haynes and ask can you have a small piece of cloth. Hurry now!"

Cloth is offered, also scissors. Twenty-three people have gathered about the car.

Em cuts the cloth and presses it down firmly over the mixture of glue and gum. The former constituent of the soap-policy takes no part in these activities; he has retired to a well-deserved background.

The glue is returned, the shears, the cloth. The family once more climbs aboard. The Elegant Shay trembles at the touch of the battery. With a sharp whine the wire holding up the rear fender snaps off. The mud guard sinks to the ground.

This slight casualty is repaired in five minutes and with a yell to warn away the spectators, we are off to Annapolis. The Elegant Shay stutters up and down seventeen hills carrying her five-hundred-and-fifty-pound cargo as cheerfully, as competently, as if all her organs were intact.

We ultimately arrive! Engine steaming, fender shaking, and one tire flat as a flounder. The garage man smiles as he welcomes his oldest and most beloved patient.

"The garage man smiles as he welcomes his oldest and most beloved patient"

"'You . . . want . . . me . . . to . . . take . . . part?' Pilson asked"

Crumbs for Christmas

by HOMER KING GORDON

Illustrations by Cameron Wright

OLD age on Broadway is a tragedy for which no casting director or theater is needed. It is played on the wind-swept street corners, in dim, gas-lit hall bedrooms, and on the hard, uncomfortable benches in the reception rooms of producers' offices. Its actors are chosen by fate. Wistful, lonely old troupers, they play their rôles fighting desperately to keep their names from being billed on the programme of this grim travesty. Famous stars of yesterday, theirs is a living death. Too proud of their past glory to ask for charity, they hurry from office to office, defiant but pitiful in the glare of the lights that now shine for someone else.

The insulation with which Dave Makin had shielded himself from personal contact with these specters was almost perfect. He used a private elevator from his office over the Makin Theatre. He was met at the street door by his chauffeur. His lunches were brought in, and his barber came to his office.

His secretary was warned that if one old actor or actress ever got past the reception room gate there would be a new secretary on the job immediately.

When casting for a new show Makin waited until the principals were hired and then left town, leaving the character bits in the hands of a casting director. He himself was the only weak link in his armor.

Makin remembered.

He could not forget the days when actors and actresses worked for his father, and for him, for that matter, when salaries did not have to be guaranteed and bonds posted, but when half-starved men and women loyally worked without money to turn the tide of failure into success . . . and the ultimate Makin fortune.

Remembering was not always good business. It made him do things he hardly wanted to do . . . such as calling in Eddie Hammer just now. Eddie was his press agent. It was his business to answer the buzzer when Makin pushed it.

"Eddie," Makin stroked the pink dome of his head where it sloped down to the reddish fuzz of hair just above his ears, and frowned reminiscently at his press agent, "to-day I heard a ghost."

"Get a new bootlegger," Eddie advised.

"Better I should get a new business," Makin sighed, looking out over the murky canyon of Broadway, hazy with the gathering dusk and smoke held down to the pavement by low flying snow clouds.

"You'll feel better when you get the matinee box office statement and the lights come on," Eddie predicted callously. "You're always low about this hour on matinee days."

"Business is rotten," Makin declared with mechanical fervor, "Christmas—how I wish it was over!"

Eddie helped himself to a cigar out of the inlaid humidor on his employer's desk, and then arched his eyebrows when Makin made no remonstrance.

"To-day I went into Gannon's basement to buy toys for my grandson. You know Gannon's toy basement? Like a madhouse it was. All women and kids and rattle."

"What kind of a scene do you expect in a toy shop ten days before Christmas?" Eddie demanded. "An orchestra playing 'Hearts and Flowers' to an empty stage?"

"Above all such noises I heard a voice," Makin raised his eyes to the row of pictures that hung across the wall of his private office. "What a voice! Such a voice I could never forget."

"Will you ever get old enough to leave the skirts alone? What happened? Did she give you the glassy eye?"

"It was a man's voice," Makin declared with an attempt at injured dignity. "Over there in one corner was a man dressed up like Santa Claus. All around him were kids. He was talking to them like a grandfather."

"What happened?" Eddie asked.

"Nothing."

"Nothing happened," Eddie said skeptically, "But where do I come in? Is this just a little bedtime mystery story?"

Makin slowly wrote a name on a piece of paper and handed it to his press agent.

"It was old Bob Pilson's voice. Get his address from the file. Go see how he's getting along. Don't say I sent you." Makin sighed hopefully. "Maybe he's got plenty."

"Just working for the fun of it," Eddie grunted. "You oughta gone to Florida last week. I knew you wouldn't hold out until Christmas."

"Am I askin' you what I should do?" Makin demanded.

"All right. What will it be?" Eddie asked. "There's only two things you can offer. One's cash. The other's a benefit. I know old Pilson's down and out, and so do you. Why not leave him alone? He'll have a few days' work, and anyway, what do you care if he does starve or get bundled off to some almshouse?"

"A benefit, maybe . . . ?" Makin promised cautiously.

THAT night Eddie climbed to the top floor of a cheap boarding house over west of Broadway. A light shone from under a door at the end of the corridor. He knocked briskly on the door.

"Come in. Come on in," was the cheerful invitation.

Eddie pushed open the door and stepped into the room. It was small and meagerly furnished. An iron bed occupied one corner and half the floor space. High in the back wall was a small, dirty window.

A thin, tired old man sat in the only chair in the room. With his trousers rolled up to his knees, he sat with his feet in a washbowl of steaming water. An old comforter was thrown about his shoulders.

On a battered wardrobe trunk near his chair was a box of graham crackers and a half empty milk bottle beside a small gas plate. Over the trunk was the only light in the room, a gas light which flickered unsteadily as a draft swept into the room through the open door.

The old man attempted to stand up.

"I . . . I'm very sorry, sir. I thought it was one of the other . . . other guests in the house. . . ."

"Please don't try to get up." Eddie shut the door quickly before the light was blown out altogether. "You are Robert Pilson, I believe?"

"Yes," Pilson admitted wearily. "What's left of him. I . . . the landlady should have told me you wished to see me. I would have come down to the parlor. I apologize for my appearance."

"'It was old Bob Pilson's voice. Get his address from the file'"

"Don't," Eddie said quickly, "I thought we'd have more privacy here in your room."

"Why . . . of course," Pilson agreed with a show at hearty hospitality, "I was thinking of your comfort . . . I . . . I don't believe I know your name."

"Eddie Hammer."

"Ah, yes, of course."

"From Dave Makin's office."

At the mention of Makin's name the old actor started eagerly.

"Makin," he whispered, "Dave Makin."

"Your address was on file in our office."

"Yes. Yes, indeed. I . . . I often stop in. I worked for the elder Makin. Played in 'Sargent McGinty.' But that was before your time, I suppose."

The hope slowly faded from Pilson's face.

"You wanted to see me . . . about something . . . a . . . a part?"

"Not exactly," Eddie admitted reluctantly. His task was becoming more and more disagreeable.

"No, of course not," Pilson agreed, shrinking lower in his chair with the shadow of fear in his eyes, "I . . . I don't seem to be quite the type."

Eddie glanced around the room at the cheerless walls covered with cracked and faded wallpaper and adorned with a few old photographs. Over the bed hung a colored newspaper lithograph, the Unknown Soldier's Tomb.

Pilson caught Eddie's look.

"My only son died in France," he explained, "He might have been the one. That tomb is a splendid thing for parents who sent sons over there never to return. But I'm sorry. Of course you aren't interested in my affairs."

"Are you working now?" Eddie asked abruptly.

"Why . . . why . . . I have been doing a little temporary semi-professional work, but I believe that is practically finished."

"I came to see you about a benefit," Eddie looked away.

"Yes?" Pilson's voice was only a broken whisper. When Eddie looked at him, the old actor's chin was quivering and he was staring blindly at the wall.

In the few seconds given him to explain, Eddie made a decision that he would never have made upon sober deliberation. Hardboiled as he considered himself, he did not have the courage to tell the truth.

"Why, yes," he stated quickly. "We're getting up a sort of Christmas benefit and Dave thought perhaps you would be willing to donate your services for the benefit performance."

"You . . . want . . . me . . . to . . . take . . . part?" Pilson asked.

"Dave thought perhaps you would."

Pilson squared his thin shoulders and drew his head back proudly.

"I will consider it an honor," he said simply. "Mr. Makin probably knows I have never refused to appear on a benefit programme and that I never will." He fumbled with a handkerchief in an attempt to conceal his trembling relief. "Not that it matters a whit . . . but for whom is the benefit being given?"

Eddie looked around the room in desperation. His eyes rested again on the colored lithograph above the bed and his inspiration was taken from that.

"Just an unknown actor," he explained. "An old timer that has had a run of hard luck."

"And . . . his name will never be announced?"

"Not if it can be kept a secret."

Pilson shifted the gas plate and food from the lid of his trunk, and, opening it, brought out his scrap book.

"I have always admired Mr. Makin," he declared. "Now I consider him one of the greatest men in the history of the American theatre. He is protecting some unfortunate actor's name from the stigma of failure. No producer has ever done a

The original of this fine reproduction, [illegible] by Teniers the Younger, hangs in the Museum of Decorative Arts, Paris.

"Les Pêcheurs"

A splendid tapestry faithfully reproduced from a famous museum piece

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F. Schumacher & Company, Dept. C-12, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

F. SCHUMACHER & CO.

finer thing. Now, let's see. Have you any idea what Mr. Makin wants me to do? I would like to follow his wishes. Something from one of the old plays, perhaps? What would you suggest? Something simple and short, I suppose."

"Anything you suggest," Eddie offered. "Your presence and name is the main thing."

"My name—bless you, sir, I'm afraid it's been nearly forgotten, but I appreciate the compliment nevertheless."

"Some little monologue or skit. Pick out something and bring the music cues and light plot, scene plot, and the programme billing up to the office sometime within the next few days," Eddie directed.

"I thought we might look over this," Pilson said eagerly. He opened his scrap book proudly. Newspaper clippings, yellow with age, filled the book. Faded type, blurred photographs, ancient programmes bore mute testimony to the long years that Pilson had served the stage.

"We're leaving everything up to your judgment," Eddie said hastily. "Sorry, but I'm overdue now at the theatre."

The old actor followed him to the door and would have followed him downstairs to the front door if Eddie had not ordered him to stay in his room and save his health for the benefit performance.

At the theatre that night Eddie kept away from Dave Makin. However, he was ready for the producer on the following morning, with a list of performers to be drafted for the benefit, and a three-page story of how Dave Makin, the Broadway pioneer, had smashed another tradition and was again writing stage history. While the story was written for the general press, it was intended primarily for Makin's personal appreciation.

"It's a good thing you've got me for a press agent," Eddie remarked as he handed Makin the story and list of stars to be asked. "You get into it up to your neck and I pull you out a hero."

Makin read the story suspiciously.

"Ought to be good for several columns in every paper," Eddie explained before Makin had a chance to object. "Biggest thing in the way of a benefit that's ever been pulled off. You won't have any trouble lining up talent for this show. All Broadway will fall for it hard."

"But you've got Pilson on the bill too," Makin argued faintly.

"Certainly," Eddie said scornfully. "That's the kick in the whole thing. After the show, you go to Pilson and give him the receipts. Naturally, a few people will have to be in on the know. Having Pilson in the show gives it a kick."

"Why couldn't someone else give him the money?"

"No chance."

"I was going out of town."

"You do, and you'll have to hire another press agent," Eddie warned. "You got into this jam."

"All right," Makin agreed, "It reads like a good stunt, but . . ."

"What?"

"Well," Makin claimed uneasily. "Something might happen."

Preparations for the benefit began immediately. The announcement created comment and caught on with the newspapers. As the publicity increased, Makin's confidence swelled. Tickets were printed, advertisements inserted, and the box office sale opened.

As Eddie had predicted, little trouble developed as far as talent for the show was concerned. Robert Pilson came to the office twice to see Makin if possible. Eddie received him on both occasions and kept him away from the producer. The old actor had decided on a short skit he had seen done years before at a London benefit. Eddie refused to listen to his explanations of the act, sending him to the stage manager and explaining that he was too busy to bother with anything but the programme billing.

All the advance publicity for the benefit stressed the fact that no one knew for whom it was being given. It was advertised as a benefit for an old "Unknown Trouper." However, at curtain time Eddie estimated that fully half the audience out front and everyone backstage except Robert Pilson himself, knew who was to get the proceeds from the performance. Certainly all the professionals in the audience knew, and they occupied nearly half of the sold seats.

Makin occupied a stage box. He had arranged to watch the show until the last act went on, when he would then come backstage with the receipts to be presented to Pilson after the final curtain.

Pilson came on in a featured spot near

"Bewildered by the continued applause, he finally held up both arms for a chance to speak"

THE FINE COLLECTION of Early English furniture recently formed abroad by Mr. Vernay is now on exhibition. Special importance attaches to this collection owing to the specimens of rare quality which have been secured of Queen Anne, Chippendale, Hepplewhite, and Sheraton mahogany furniture.

. . . . . .

VERNAX—A new furniture cream, perfected by Mr. Vernay for use on his own collection of furniture, is now on sale.

An important early English sideboard in brown mahogany exhibiting a rare design of unusual distinction, 1775-1785. Length 5' 11"; depth 2' 3" height 3' 10"

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

the end of the show. Eddie was in the wings when the curtain came up on Pilson's act. It opened to a full stage park scene against a back-drop showing the outline of Fifth Avenue housetops in the distance. A park bench and a garbage can were up in the foreground. A few flakes of paper snow were falling from the flies and only the blue border lights were used.

As the curtain came up, Pilson slouched on to the stage. An old overcoat was pinned up around his chest and throat with safety pins. He wore a shapeless felt hat pulled well down over his ears, but turned away from his face to show his white hair and lined face, almost ghastly in the blue lights.

The crackle of paper followed his movements. He stopped at the park bench, picked up a discarded piece of newspaper and added it to the other lining of papers under his overcoat across his chest.

A few seconds on the park bench, then he peered about him and stealthily raised the lid of the garbage can. After a search he discovered a half eaten sandwich. This he examined exultantly and carefully wrapped. A sound overhead caught his attention. He looked up, thought for a few seconds, and then slowly unwrapped the sandwich and stood up.

"'Above all such noises I [illegible] a voice'"

Then he carefully broke away the outer edge of the crust of the sandwich.

"What are you doing there?" a harsh voice shouted from the wings. Pilson started, looked into the wings and smiled apologetically.

"Just scattering a few crumbs for the birds, Officer," he explained. "Just sparing them a few crumbs from my Christmas dinner. I didn't want them to think that all of the world forgot. Just a few crumbs that I won't miss."

He dropped the bread crumbs carefully around the garbage can, wrapped the remainder of the sandwich again and put it into his pocket.

"I wish you and the birds a Merry Christmas, Officer."

He made a pathetic attempt at dignity, and tried to keep the papers under his coat from rustling as he walked off into the wings.

It was an artistic piece of pantomime, well done and in keeping with the season, Eddie thought, but it did not deserve the pandemonium of applause with which it was received. At Pilson's exit the applause began.

The old actor took his first bow as a matter of course. Under the full glare of the footlights he looked very old and tired and hungry. Five times the audience called him out from the wings. The other performers on the programme cheered him from the wings. The orchestra men laid down their instruments to applaud. The ovation brought tears to the old actor's eyes. Bewildered by the continued applause, he finally held up both arms for a chance to speak.

Eddie saw what was coming. He tried to

CARON CORP., 389 FIFTH AVE., NEW YORK

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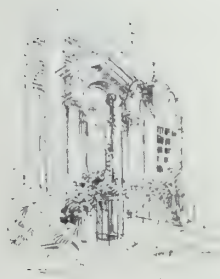
New York Galleries, Inc., Decorators

FROM the beginning of the XVIII Century English architecture and furniture assumed greater refinement of both form and decorative detail, this tendency reaching a climax with the revival of the classic spirit by the Brothers Adam.

¶ The simplicity of the architectural plan provided a perfect background for the graceful tables, chairs and countless other pieces improvised by such ingenious cabinetmakers as Chippendale, Hepplewhite and Sheraton to meet the demands of their fastidious clienteles.

¶ In no small measure does the reputation for beautiful furniture enjoyed by this establishment rest upon the exquisite cabinetry produced in its shops by the identical methods employed by the celebrated craftsmen of olden days.



New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

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ARCHITECTURAL REMODELING

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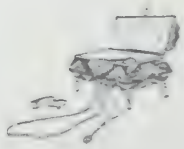
Make this a Jeweled CHRISTMAS

NO SHOP in all the town can match the attraction of the Jewelry Store . . . and at this sparkling season these treasure houses take on an added interest —a captivating charm that reflects the Spirit of Christmas. Here are gifts of breathtaking beauty . . . "just the thing" for each member of the family—and for those "question-marked" names on your shopping list.

And how pleasant it is to reflect that each of these jeweled treasures is a present with a future—destined to become increasingly beloved with each passing year. A visit to the Jewelry Store is a pleasure and an inspiration.



for GIFTS *that* LAST

Consult your Jeweler

NATIONAL JEWELERS PUBLICITY ASSOCIATION

signal Makin, but Pilson and the audience were beyond the control of any two men.

"My friends," Pilson's voice trembled, "I cannot find words to express my feelings. Your appreciation of my little act has made me the happiest man in New York to-day."

The wave of silence that swept over the audience could almost be seen.

"But this man," the actor's finger pointed out Dave Makin, "deserves your applause more than I do. If my efforts were inspired to-day, then he is the man who inspired them."

Eddie caught a look of agonized appeal in Makin's eyes and deliberately turned away.

"My friends," Pilson continued. "There are things in this life worse than poverty. What famous name in the history of our profession has not tasted the bitter cup of poverty or known of its proximity? I see many famous men and women in the audience. Is there any one of them, if misfortune should come to them, who would willingly become an object of charity?"

He paused, and the silence in the theatre was breathless.

"No. A thousand times, no! They would rather die first, with the memory of their glorious triumphs untarnished, than to buy food with the public record of disgrace and failure. I would. They would."

He looked earnestly at Makin.

"Mr. Makin, I do not know the name of the unknown trouper for whom this benefit performance is being given. I hope I will never know it. And if there is any man or woman in this audience who knows that name, it will be to their everlasting credit if their lips and eyes are forever sealed."

Pilson drew himself proudly erect.

"I consider it an honor to be here. You have earned the gratitude and admiration of every man and woman in the acting profession, Mr. Makin. Your act of sympathy and consideration for some unknown trouper's name and memory will never be forgotten on Broadway. I thank you." He nodded briskly to the orchestra leader and walked off the stage as the audience sat in silence.

Dave Makin stood up and signaled the orchestra to remain silent. "Send Pilson out again," he requested soberly.

When the old actor had returned to the footlights, Makin addressed the audience.

"I want first to promise everyone here that every penny of the proceeds from this performance will reach the old trouper for whom it is being given," he declared. "There are secrets that everyone knows and never repeats. Perhaps this is one of them. Silence can't be bought, but I think it would be a mighty small, mean person who would deliberately break an old trouper's heart. That's that."

He deliberately winked at the audience and beamed.

"Now, this hasn't much to do with this benefit, but in closing, I'd like to make a little announcement. My father's name is known rather widely. He had the reputation of being a keen judge of acting. Some of you may remember Robert Pilson in 'Sargent McGinty,' one of the plays my father produced. What I'm getting at is this. I may not be as good a judge of acting as my father was, but when I see an actor as good as Robert Pilson has shown himself to be this afternoon, I at least want the reputation of acting quickly."

Makin turned to face the astonished old actor.

"Mr. Pilson, starting this very instant, if you and I can agree upon reasonable salary terms, I want to put you under a five-year exclusive contract to work for me. How about it?"

The ovation that had greeted the close of Pilson's act was trivial compared to that which followed Makin's offer. When the noise had subsided somewhat, and Pilson had regained enough composure to speak, he answered.

"Mr. Makin, I considered it an honor to work for your father at the terms he offered me. I consider it just as great or a greater honor to work for you under the same conditions. I accept your offer, regardless of the salary or the length of the contract you wish me to sign."

"Then here." Makin took a fifty dollar bill from his wallet, crumpled it in his palm and tossed it into Pilson's outstretched hands, "that's a bonus for signing. Consider yourself hired and let's get on with the show."

There was a paper-wrapped lump in the old actor's pocket when he walked out of the stage entrance of the theatre after the show was over. Eddie came to the stage door just in time to see him take the lump out of his pocket, break it into tiny pieces, and scatter crumbs over the alley pavement.

The Bronze—"Joy of the Waters" by Harriet W. Frishmuth

In the watch-brooch above, a tiny watch is concealed. It is consulted by pressing forward the top of the brooch.

A novel ring—Baguette diamonds imposed on sapphires pavé.

The racing whippets—one of diamonds pavé, the other of black enamel.

The Diamond, more than any other jewel, has ever been the gift of happiest portent. In ancient belief, it assured peace and happiness.

New pieces of supreme beauty, created by Caldwell artists, offer delightful gift suggestions.

Photographs of articles in keeping with any desired expenditure will be submitted on request.

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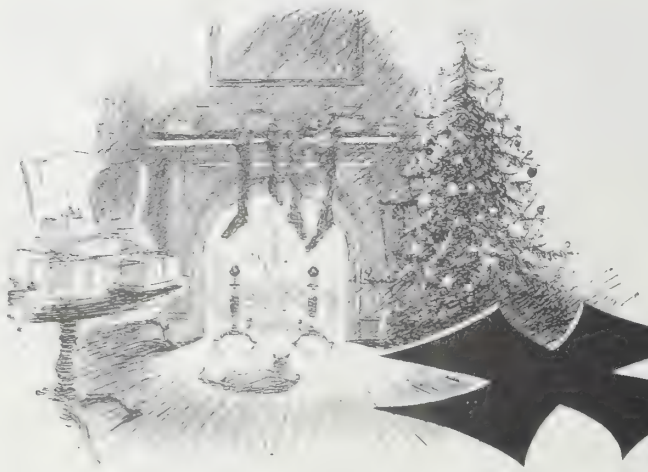
Philadelphia



...mas marks the spot where the tragedies occur

IT MAY look like comedy from the side-lines when Emilie, who dreamed of a diamond bracelet, gets a set of antique andirons instead. Actually, it's tragedy—one of a thousand Christmas tragedies of wasted hopes and wasted money . . . .

But dry those tears, and we'll tell you how to effect as many happy dénouements as there are names on your gift-list. Silver—solid silver—delights everyone. And there are gifts in International Sterling priced from the $2.75 that you intend lavishing on Cousin Edmund to a sum that would impress even Emilie. Let your jeweler tell you more!

+

A brief case keeps its silver under cover, during business hours, in a separate compartment. But on the train, it reveals seven travel accessories in the most modern of patterns—VENTUROUS. $184.

A hunting dog is depicted in the mounted enamel center which gives this pattern its name—SPORTSMAN. *Four pieces*, $60.

+

VARSITY *is notable for its mannish simplicity. Five pieces, encased in pigskin*, $76.

... but dry those

INTERNATIONAL

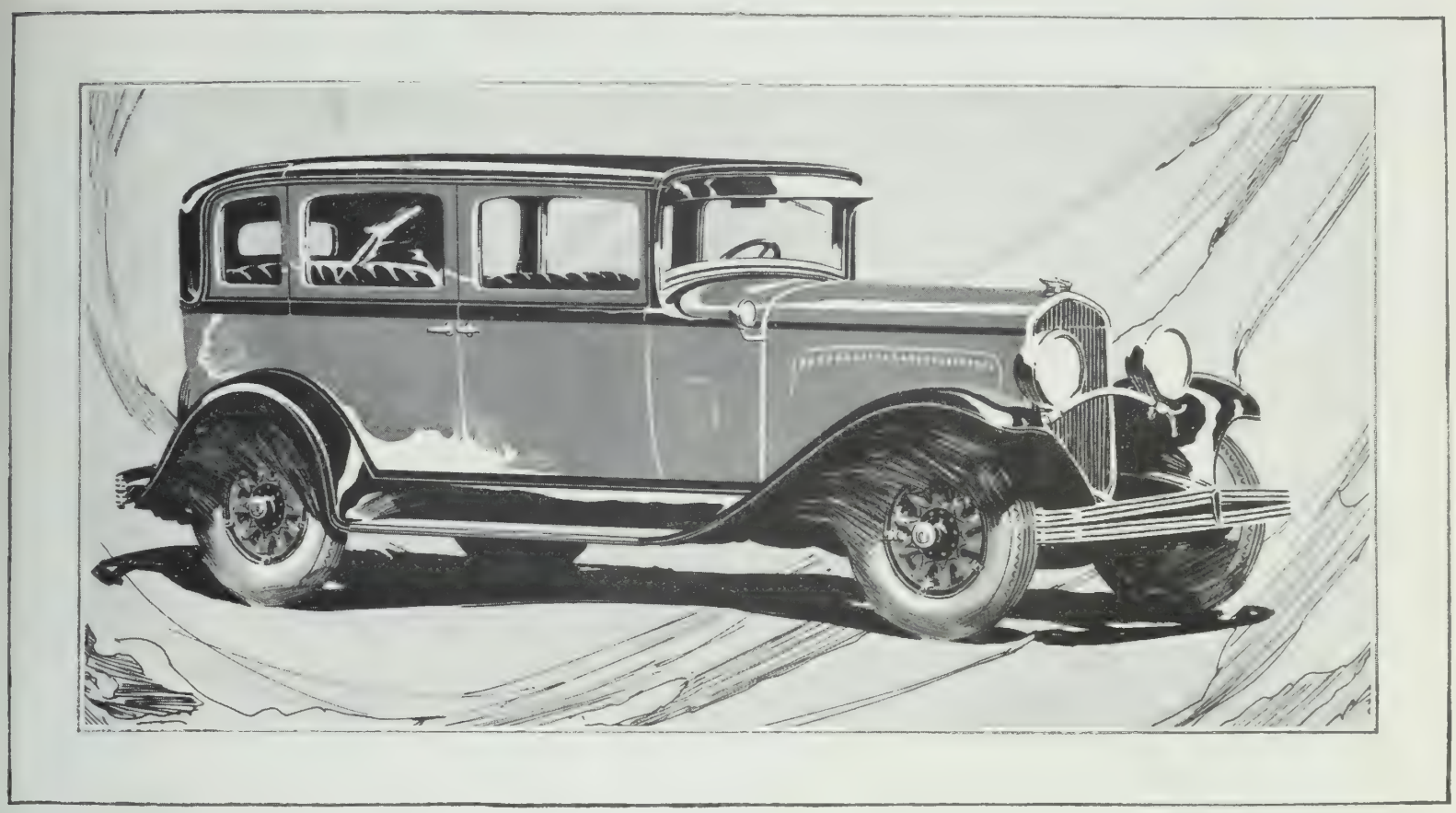
SEND FOR THIS CATALOGUE DE LUXE

Dresser sets—Men's—Women's—A showing of mirrors in actua size, as well as illustrations of other dresser pieces and complete cases and traveling sets. This 18-inch brochure . . . a beautiful fascinating thing . . . will be sent to you for 50c—it costs us $1.50 Or if you prefer, we will send the name of the nearest jeweler where you may see the silver itself.

We will also send "Correct Table Silver—Its Choice and Use" (approved by Elsie de Wolfe) for 25c.

"Volume won through value"

the story of Chrysler success



New Chrysler "75" Royal Sedan, $1535

Why can Chrysler, in the new "75" and "65," give more than others can give? . . . ¶ Why do these cars vie, not with cars in their price group, but with cars costing many hundreds, yes, even a thousand dollars more? . . . ¶ Because—Chrysler begins with quality, wins volume through value, spreads the cost of quality and value over five great cars in five great markets, makes five great operations basically one, and by these savings is able to spend more in beautifying and enhancing the new "75" and "65" . . . ¶ With their new slender-profile radiator, arched-windows, "air-wing" fenders, "Silver-Dome" high-compression engine *using any gasoline*, internal-expanding hydraulic 4-wheel brakes, shock absorbers, rubber shock insulators, and *scores of other new developments exclusive to Chrysler*, the new Chryslers represent a parting of the ways between the old and the new . . . ¶ They represent a new significance in style, in performance and in value-giving, an increase in buying power which affects the entire industry, up to the highest in price.

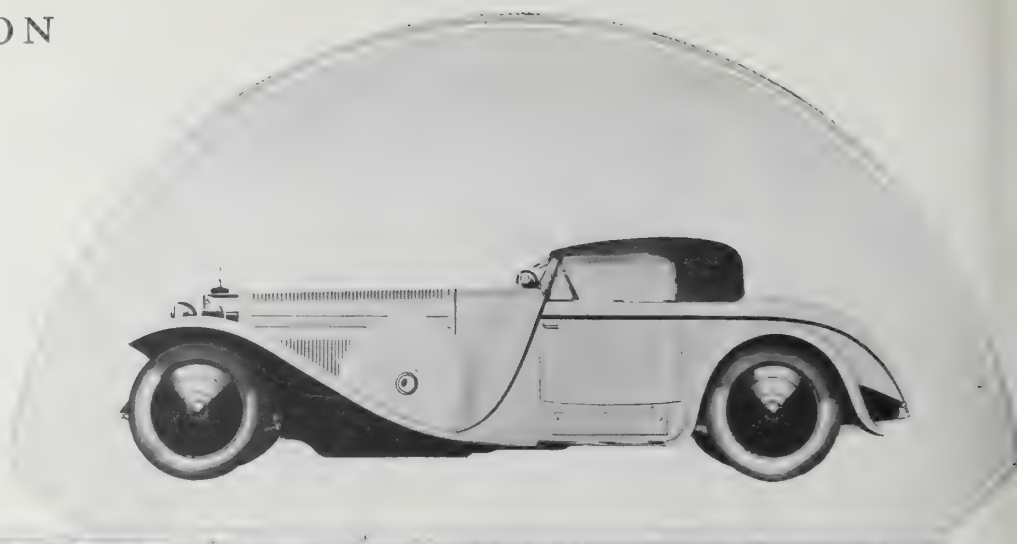
Chrysler

New Chrysler "75" Prices—*(with 6-ply full-balloon tires). Royal Sedan, $1535; Coupe (with rumble seat), $1535; Roadster (with rumble seat), $1555; Town Sedan, $1655; Crown Sedan, $1655; Convertible Coupe (with rumble seat), $1795; 5-passenger Phaeton, $1795; 7-passenger Phaeton, $1865; Convertible Sedan, $2345.*

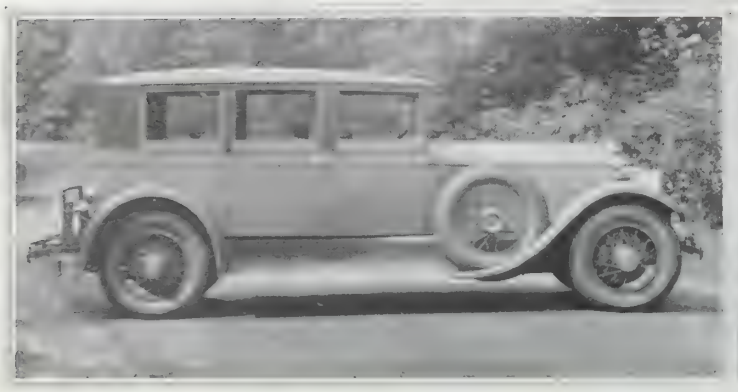
New Chrysler "65" Prices—*Business Coupe, $1040; Roadster (with rumble seat), $1065; 2-door Sedan, $1065; Touring Car, $1075; 4-door Sedan, $1145; Coupe (with rumble seat), $1145. All prices f. o. b. Detroit. Wire wheels extra.*

THE AUTOMOBILE SALON OF 1928

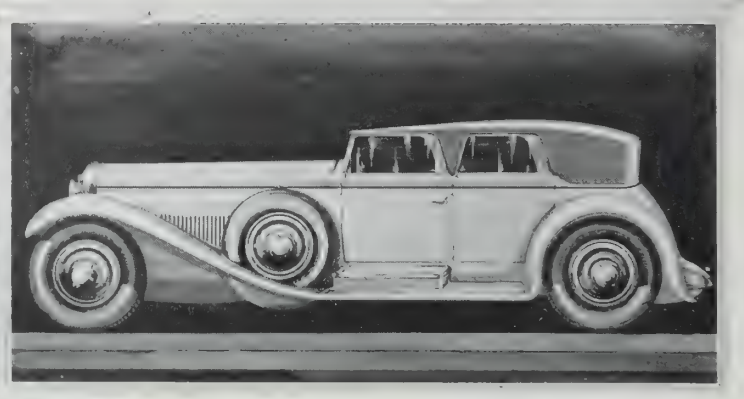
Some of the new styles in chassis design and custom coachwork shown at the 24th annual exhibit of fine cars



Right. Speed and power are expressed in every line of the new Mercedes runabout



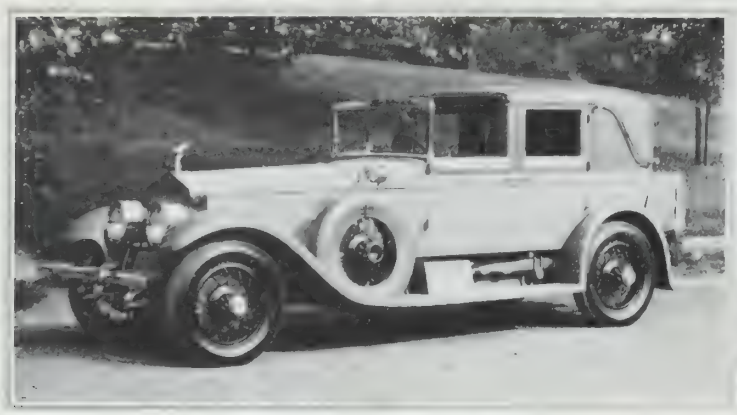
Above. The Cunningham sedan, one of the best of their new models

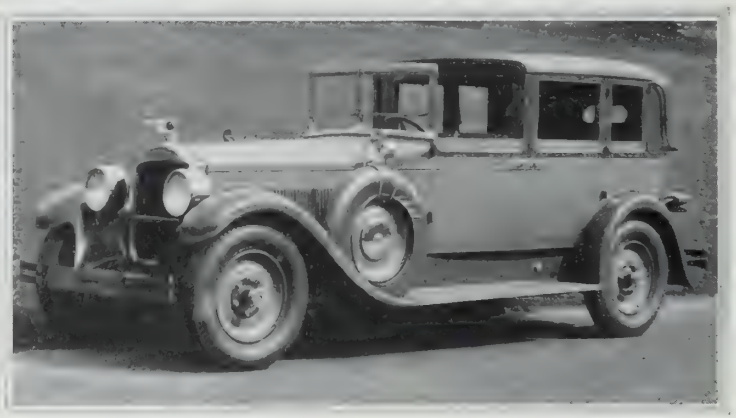


Above. Four-passenger convertible touring car on Isotta chassis. Body by Castagna

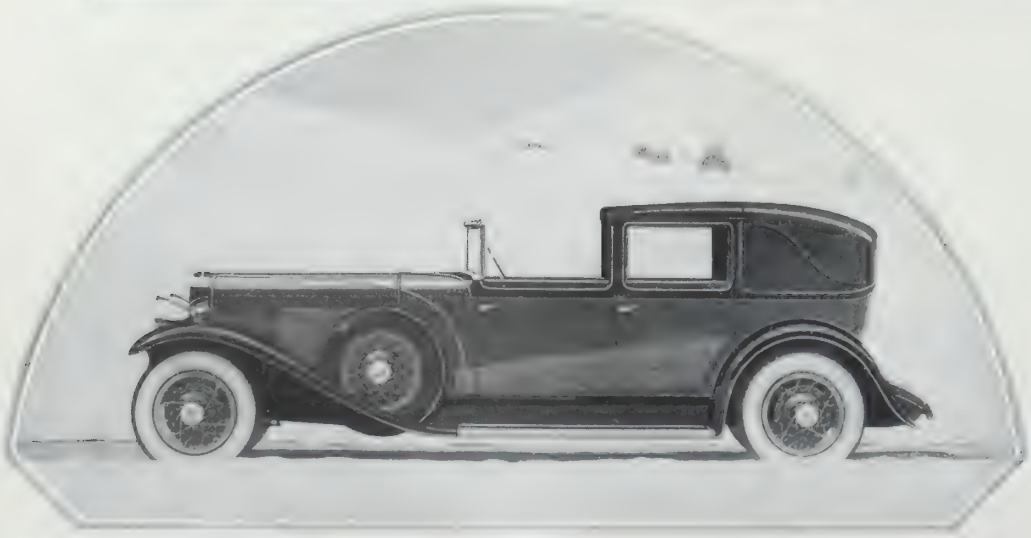
Below. Five-passenger all-weather stationary town car cabriolet on Rolls Royce chassis. Body by Rollston

Left. The Franklin convertible sedan, with air-cooled motor —one of the handsomest cars shown





Above. Packard's seven-passenger all-weather quarter-window cabriolet with stationary top. Body by Rollston



Left. Cadillac chassis with body by Fleetwood—a transformable cabriolet with collapsible rear quarter

THE NEW FLEETWOODS

The Ultimate in Luxurious Coachcraft

For those who desire a motor car expressing their own tastes and individuality, the Fleetwood Body Corporation has collaborated with the Cadillac Motor Car Company in interpreting in the new Fleetwood-Cadillacs and Fleetwood-La Salles the very ultimate in luxurious coachcraft.

Style—"the invariable mark of any master," individuality of appeal and perfect craftsmanship, these have long constituted an ideal and a tradition with Fleetwood. They are in very fact symbolized by the name Fleetwood.

Three generations of coach-crafters passed this ideal and this tradition to the present Fleetwood Body Corporation which has, since, uninterruptedly specialized in the production of custom-built bodies precisely interpreting owners' peculiar artistic perception and preference.

As in the days of Early American coachcraft, Fleetwood's successors to those Eighteenth Century artisans with their Old World traditions of craftsmanship, still produce the highest quality work, today specifically destined for those fields of motoring service where style factors—beauty, charm of contour, perfection of proportions, luxurious appointment—are paramount.

Representative creations of this famous line are now available in twenty-two exquisite models, Fleetwood designed and Fleetwood built, and can be had only in the new Cadillacs and La Salles. Varying body types and styles are on display in the Cadillac-La Salle showrooms of the more important centers throughout the country, and at our Salon and Studios, 10 East 57th Street, New York.

FLEETWOOD BODY CORPORATION

UNIT FISHER BODY CORPORATION • DIVISION OF GENERAL MOTORS

God rest Ye, Merrie Gentlemen

LANCASTER is beaten. The white rose mocks the red. Another winter . . . another Christmas . . . and England lies under forgetful snow.

Yew logs blaze beneath tavern rafters. All night the sound of singing comes from the castle. The boar's head is crowned with rosemary. The spiced brown bowl is passed from hand to hand. Lancaster or York? Who cares? Noel.

* * * *

Another Christmas. The old words, the old songs come back. In thirty million homes the old customs are renewed. Holly and mistletoe, carols beneath the sky, and gifts exchanged, symbolic of the day of peace.

And what more ideal gift than the New Frigidaire? What better way to say the old, old phrase, "Merry Christmas"? For the New Frigidaire contributes to the happiness and safety of every member of your family, every day in the year. It is beautiful, powerful, incredibly quiet. It assures the constant low refrigerating temperatures which safeguard health and prevent food spoilage. It freezes an abundant supply of sparkling ice cubes. It provides delicious frozen salads and desserts. It brings a new convenience and a new economy into housekeeping, and it does all this, day after day, month after month, quietly, surely, automatically.

Let the New Frigidaire do for your family what Frigidaire is already doing for more than 750,000 others. And let it carry your Christmas greeting down through the months and years to come. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

THE NEW
FRIGIDAIRE
PRODUCT OF GENERAL MOTORS

THE MOTOR WORLD

Concerning a number of things

by ERIC HATCH

IT IS a curious thing that in this day of complete modernization one can turn to antiquated methods of transportation and save a lot of time.

For a great many years, I swore my way over the fume-filled Queensborough Bridge, it seeming the only way to come from Long Island to New York. Then one day I got to thinking of old times, and as an act of sentiment, took the Thirty-fourth Street ferry and found a new world of motoring opened before me.

There is no crowd here; only a few express trucks, a great deal of water, and the pretty sight of a lot of commuting yachts carrying their cargoes of bloated bankers to the dock at Twenty-sixth Street.

WITH a courtesy to the past and a bow to modernity, I note that Packard has discontinued building their six cylinder car and, like most of the motor makers, has substituted a Baby Eight therefor. I am sorry to bid farewell to the Packard Six which was always the stand-by of their line.

Another departure from the old school is the new Cadillac, which has a trick gear shift. With this arrangement, it is possible to shift into any gear at any speed without double-clutching and with a guarantee that no grinding protest will issue from an abused transmission.

There is some discussion in motor circles as to whether or not this arrangement can possibly stand up under the use to which it is bound to be subjected.

SPEAKING of things standing up under use, it is interesting to reflect that the first Rolls Royce, built in 1906, is to-day in daily use in the suburbs of Edinburgh, and that another Rolls built in 1908, that has covered 750,000 miles, is daily operated as a bus between London and Derby.

On thinking of things foreign, I saw the other day a device that comes from Berlin, consisting of two arrows about six inches long that fit in slots on each side of the windshield and are worked by buttons on the dash. These indicators are red and when signalling display a bright red light pointing the direction in which you wish to turn.

I tried out one of the cars that had these on and had such fun working them that I didn't bother to put out my hand when turning a city corner, and found to my chagrin that excellent as the device seemed to me, the traffic officer on the beat entirely refused to recognize it and was all for giving me a summons.

Devices on windshields make one think naturally of windshields themselves, and what an awful job it sometimes is to get them clean enough to see where you are going. An easy and simple way of doing this is to take a newspaper, wet it thoroughly, and rub the glass with it. This is guaranteed to make it so dirty that you will be bound to finish the job. Take another newspaper (dry) and massage the glass vigorously until the desired clarity of vision is obtained. (Believe it or not, this same system can be used equally well on the windows of closed cars.)

FOR the man who finds himself hard pressed for a car, there is a way of acquiring one that is worth trying. This is the U-Drive-It system, of which there are several scattered all over the country, where cars, *sans* driver, can be rented on short notice, the procedure being somewhat as follows. You go into the office and say you want a car, showing your license. You then fill out an application blank with data as irrelevant as that on a tax sheet. Then you give the names of two or three reputable references.

After much talk, it is usually possible to persuade them to let you have a car before they look up the references, the only protection they ask being a $15 deposit.

I went through the above performance twice myself, and the size of the deposit amused me because the cars I got were, in one case, worth about five hundred dollars and in the other about five.

The charges were twenty cents a mile, which seemed reasonable enough were it not for the additional whack-up of thirty-five cents an hour whether you are driving or parking. I had a car six hours, drove eighty miles, and the bill was $18. It seemed rather high.

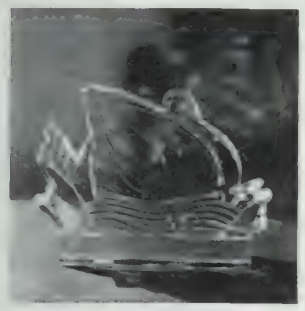
I fell to wondering after this and decided that whenever hereafter I am short a motor I will go out and buy me a Model "T" Ford. The prices of these range from $25 to $50. so it must be apparent that should you get one that would run 160 miles before dissolution overcame it, you would be 'way ahead of the game as compared with the U-Drive-Its.

A few years ago I broke down on the road and bought a Chevrolet for $75. The back mud guards flapped, the top was rent, the gas tank was stove in; but it ran. I used it for two months, and sold it to a friend (he still is) for $50.

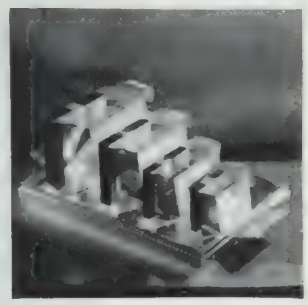
The friend used it for a year, drove it over 5,000 miles, and finally turned it in for a new car and was allowed what I gave for it originally. Incidentally, this car was five years old when I bought it and I haven't a doubt that somewhere in that land where old cars go, it is still running its happy way—engine rattling and back mud guards waving gay farewells to all it passes.

GIFTS FOR THE HOME

What could better and more lastingly express the holiday spirit than a beautiful antique . . . a rare Oriental or modernistic rug . . . a handsome lamp . . . or a distinguished bit of crystal, silver or porcelain? Our four floors of home furnishings are full of Christmas suggestions for gifts of enduring charm to bring new beauty to many rooms.



Swan of Baccarat crystal, a lovely new development of a gracious art $75



Modernistic French tea and coffee service—four pieces and tray. Complete $225

Pair of authentic Empire vases. Gilt, and painted with quaint figures $60

A modernistic arm-chair covered in an interesting fabric, $185 . . A painted tile top table from France, $150 . . . An exotic French screen, $450

Modernistic lamp with white onyx base and tailored silk shade $140 complete

Eighteenth century Sheffield tea urn of graceful design, with fine tracery $200

Modernistic vase, one of a group by Jean Luce, with geometric etched design $20

Lord & Taylor

FIFTH AVENUE NEW YORK

1. A tiny watch is concealed (revealed by [illegible] of baguette diamonds, rubies, and a single emerald. From Schumann Sons

2. Alternating links of fine emeralds and diamonds of pentagon shape make this beautiful bracelet of open design, from Black, Starr & Frost

3. For hat ornament or brooch, Chinese in inspiration and of carved jade, onyx, and diamonds. From Schumann Sons

4. Crystal sails and a diamond hull make this attractive hat ornament. One may substitute his own yacht club flag. From Black, Starr & Frost

5. A rectangular emerald ring with moon-shaped diamonds at either end and baguette diamonds at the side. From Black, Starr & Frost

6. Suitable for a brooch or hat ornament—pin composed of two shafts of crystal and diamonds. From Marcus & Co.

7. A precious cat's-eye gem set in platinum with fancy diamond mounting. From Marcus & Co.

8. A man's gold watch—a 100-franc Napoleon III gold piece. A spring in the rim opens this very flat and interesting watch. From Marcus & Co.

9. Ring of carved ruby leaves. Baguette and round diamonds and onyx are used in the mounting. Black, Starr & Frost

10. Brooch of very fine baguette and triangle diamonds with unusual border design in smaller baguette and round diamonds. From Black, Starr & Frost

11. Graceful and unusual in shape is this pin from Marcus of calibre rubies, jade, and diamonds

GIFTS OF JEWELRY

by ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information regarding articles of the sort shown here. It will gladly furnish the names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE'S New York office, 244 Madison Avenue.

THE appreciation of beauty and color which characterizes this age we live in is surely brought to mind when reviewing the bewildering displays of jewelry which precede the Christmas season. As luxury seems to be the keynote of the winter season in all apparel, it naturally follows that the jewels to be worn with these creations strike the same note, and the jewels for evening wear are particularly rich in color and in design. Rubies, sapphires, or emeralds furnish the color note, and examples of the beauty of the designs in which these stones are shown is interestingly revealed in the accompanying photographs of necklaces and bracelets for formal wear. The newer designs, it will be noted, favor the more open pattern and are usually quite flexible in their construction. Sometimes the stones lending the color note are carved, as is the case in the emerald and diamond necklace pictured with the large central stone outlined with black enamel. The other necklace shown features a star sapphire, and in this piece the blue predominates, for in addition to the star sapphire, double strands of sapphire beads add their quota of color, the color being broken at intervals by diamond links and baguette diamonds. This very smart introduction of color in beads is shown in the bracelet pictures, and this time the color note is red, for the main stone is a pigeon-blood ruby surrounded by diamonds. Ruby beads in a double strand with ruby beads and small clusters of diamonds alternating make up the central strand.

Particularly arresting in its open design and in the fine color of the emeralds and the unusual diamond cutting is the bracelet showing the three large emeralds alternating in their setting with an open design of pentagon-shaped diamonds.

Watches, of course are always important as gifts. One of the newer wrist watches is pictured with the cord of gray silk, of the type that so many returning from Paris this summer were wont to display. This is particularly interesting, too, in the unusual arrangement of the diamond setting. A beautiful

Removal Sale Gunther Furs

FOR 108 years C. G. Gunther's Sons have retailed quality furs to fashionable New York and its environs. Ever in step with the march of progress, the Gunther organization has moved northward with every advance of the exclusive shopping center.

Early in the new year our business will be moved to the new twelve story Gunther Building at 666 Fifth Avenue, between 52nd and 53rd Streets, former site of the Vanderbilt Mansion.

To commemorate this event, we are offering to our patrons notable price concessions on all our furs. The opportunity is an unusual one.

Substantial Reductions effective NOW on our ENTIRE STOCK

COATS, SCARFS, EVENING WRAPS, CLOTH COATS, MEN'S FUR COATS

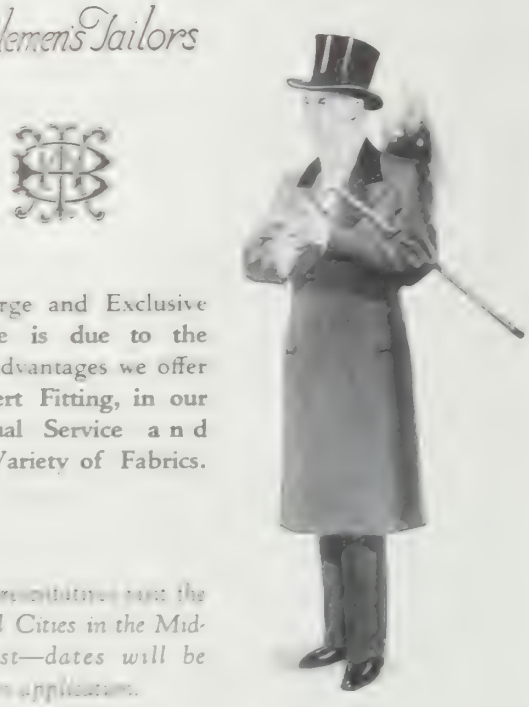
Gunther

FOUNDED 1820

FIFTH AVENUE AT 36TH STREET, NEW YORK CITY

James W. Bell Son & Co., INC.

Gentlemen's Tailors



Our Large and Exclusive Clientele is due to the many Advantages we offer in Expert Fitting, in our Individual Service and Great Variety of Fabrics.

Our Representatives visit the Principal Cities in the Middle West—dates will be sent upon application.

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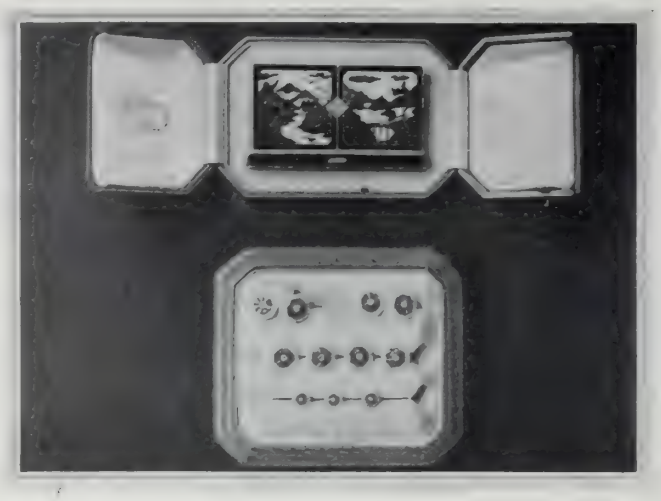
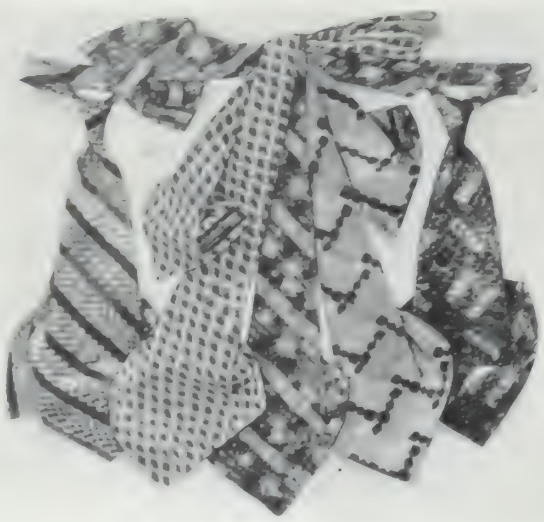


At top, a vanity of black enamel with design in red and ivory. A spring releasing the little doors is concealed in the rose diamond central ornament. Below, an evening dress set of calibre sapphires and diamonds. Both from Black, Starr & Frost

brooch pictured with the double torch design has a very tiny watch concealed. By pressing a spring the wearer may readily read it, for the face is inverted and the little gem encrusted lid opens downward.

There are so few unusual and useful gifts for a man it seems, that the very flat watch pictured is noteworthy. It has the appearance of a single coin of the time of Napoleon III, but in reality two coins were used. The face of one coin had to be cut around the inside edge of the rim and the other coin hollowed for the watch to be inserted. No one would ever believe in viewing it that it was anything but a fine old coin, for even the spring that opens it is concealed in the rim. Smaller coins are used for wrist watches for women.

The jeweled ornaments for hats are deserving of mention for they are almost the only ornaments that women will consent to wear on their very plain, but smartly cut, little hats these days. Probably that is the reason that so much thought has been given to the design of these gifts that may represent either a small or a very large sum. Three interesting ones are shown. For one of the tight little turbans that demands a central ornament there is the rather large pin of carved jade in the form of a Chinese junk, the jade surrounded by diamonds. The little flower pot is very decorative, and then for the person whose hobby may be yachting there is the crystal and diamond sail boat—this would be particularly suitable for winter resort wear.



For Holiday Giving

Our Large Assortments of Handsome French Silk Neckwear offer Widest Choice for Distinctive Gifts. Above Cravats, $6.50 each. State Colors.

Illustrated Brochure sent upon request

A. Sulka & Company

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27 OLD BOND STREET

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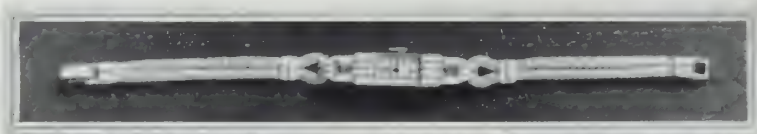
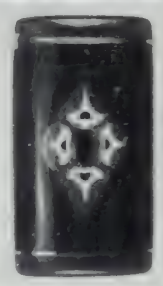
2 RUE DE CASTIGLIONE



Above. One of the newer cord wrist watches of unusual setting. From Marcus & Co.

Left. A cigarette case of black enamel and gold. From Schumann Sons

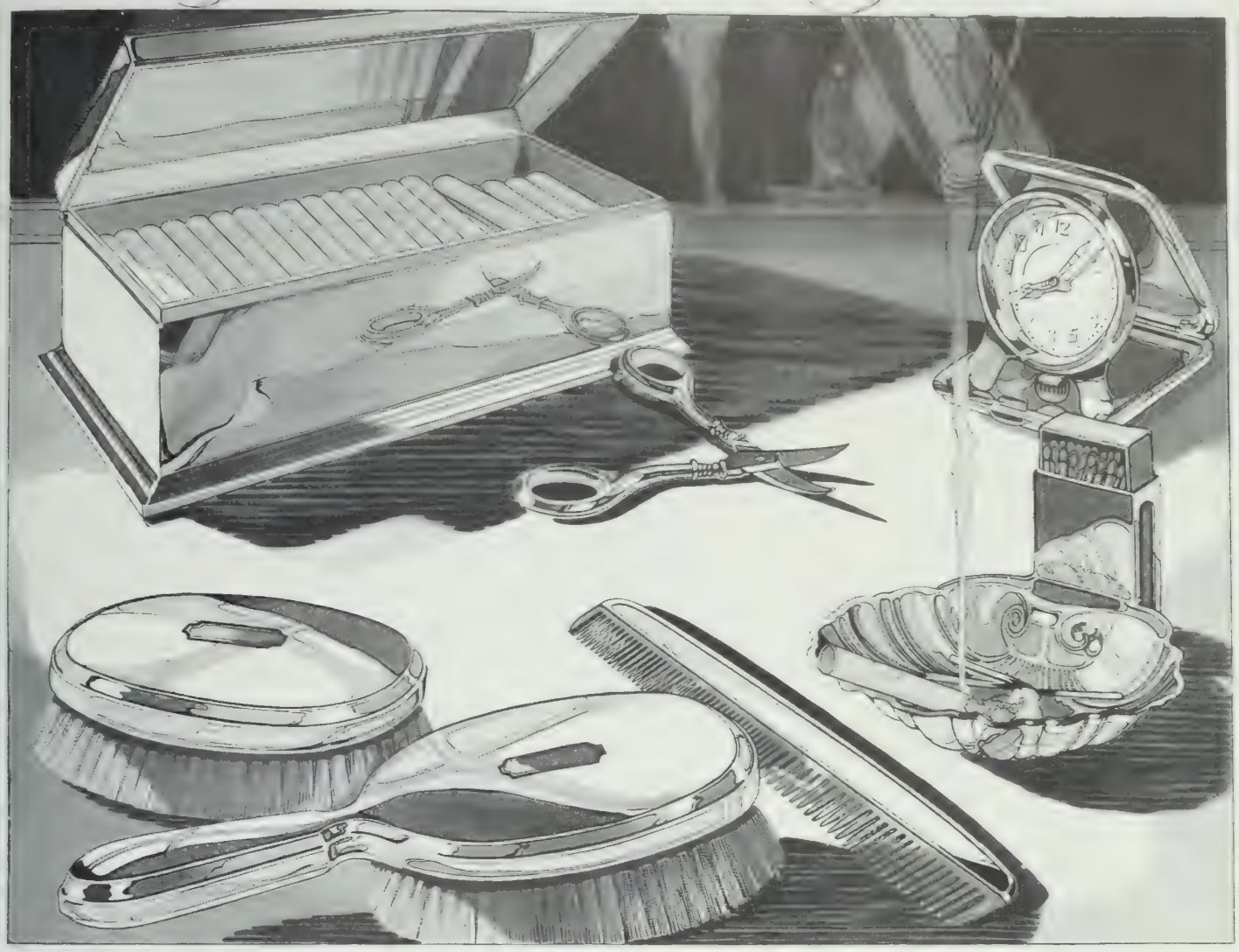
Right. Cigarette case of black and green enamel with diamond and coral ornament. From Dreicer & Co. Inc.



A flexible bracelet of ruby beads and baguette diamonds (the large stone is a pigeon-blood ruby) and a necklace of sapphire beads and baguette diamonds, from Black, Starr & Frost

A flower-pot hat ornament, (at top) in black enamel, carved rubies, and diamonds. Below, a choker of carved emeralds marquise, baguette and round diamonds. Both from Marcus & Co.

in Gorham Silver



What better way to pleasantly surprise him than with a lovely gift of practical everyday usefulness . . . what better means of gratifying a wish he may have many times expressed just to himself . . . to still the subtle longing for such sensible personal requisites a man unqualifiedly appreciates . . . and here it is . . . of Gorham Sterling Silver in alluring beauty that sends a tinge of unfeigned happiness to his cheeks . . . Her gift, the joyful visual expression of her love.

Your local jeweler will be glad to suggest gifts in Gorham Sterling

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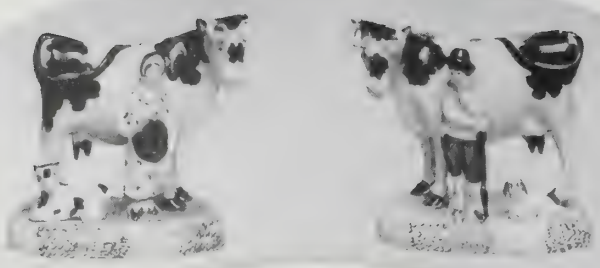
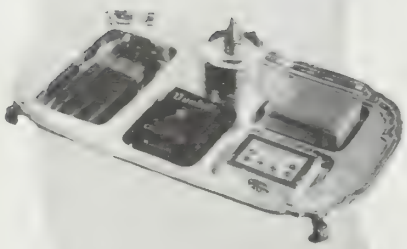
AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

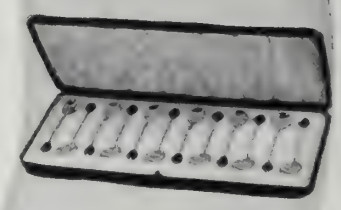


Above. The naïve animals from the patterns of Whieldon, Staffordshire, and other old English kilns are among the most precious treasures of the collector's cabinet



Lower left. What could be more hospitable or convenient than this silver smoking tray?

Lower right. A set of rare coffee spoons nobbed with coffee berries for ornament



A CHRISTMAS PRE-VIEW

by PETTIT PRICE

Photographs from Reed & Barton, Crichton & Co., Wm. H. Plummer, Philip Suval, Mosse & Co., Arthur S. Vernay, and Gorham & Co.

SAINT Nicholas sat at a capacious desk in his polar palace, surrounded by mountains of white and red tissue paper, tinsel ribbons, and bright cards, chatting, in amiable audience, of this and that concerning Christmas. Now and then he paused to give an order to frost-uniformed minions that they bring him such and so from his warehouses to show us as apt illustration of his talk.

In response to a confession of childish curiosity to see the reindeer and thank them personally with pats and sugar lumps for presents past and hoped for, he reminded us that the reindeer were growing old. Their Christmas activities he said were now limited to a small part of the season's work, and they only went out with gifts for the truly good children. But, we queried, we thought that had always been the case, such having been our early teaching. Whereupon the Saint sighed indulgently and remarked that times had changed. There were few good children now except the small ones. Among grown-ups on his list there were scarcely any, and if he confined his remembrances to these it wouldn't be at all the Christmas that he liked to see. Besides, it is giving people what pleases them that makes them better because it makes them happy, he opined out of his ripe experience; so he chooses for his sophisticated grown-up children all the lovely interesting things he can think of to keep them contented until gift time rolls 'round again. And that, he believes, is an improvement over the old system of rewards. A great philosopher is Saint Nick.

And what, we asked, were the favored gifts he found most useful. Genially he pointed to the assembled packages, large and small, arrayed for our inspection. Things that made their homes more interesting and richer with personality, he said with decision, were what grown-up children wanted. Increasing their store of possessions, adding to their cherished collections, and surprising them with bits of beauty in useful or purely ornamental guise, such were the ideal ways of delighting tastes that had matured in tune with modern standards of the art of living.

Take silver, he pointed out. A great deal of silver had always been given at Christmas. This year there was to be more than ever before. He had been fortunate in finding an unexpected number of choice old bits for people who have Georgian treasures, or who appreciate how the presence of even so small an article as a finely wrought silver box may draw the eye and characterize somewhat the quality of a room. Most people enjoy gifts of silver boxes, especially those of a size to hold cigarettes, and as remembrances they are much sought.

The quaintness and beauty of old glass is again reproduced in ornamental desk weights, bottles, and dishes of delightful color

New patterns enlarge the field of selection in more important pieces of silver this year. The modernists have introduced new ideas, and a number of people are enthusiastic about acquiring silver in original contemporary designs. Genially thrusting aside their wrappings, Saint Nick drew forth piece after piece from various boxes, calling attention to the angular designs and simple shapes that ally this type of art with our present age, placing them beside other pieces of an older convention to show that both styles were good, that both have their place.

From silver, talk led naturally to the renaissance of pewter and its appropriateness and charm on Early American tables. We spoke of how close one feels to the lives of our forebears at Christmas, recalling, as does the Yuletide, celebrations of other centuries, and how fittingly this feeling may be symbolized in a gift of pewter made with the old molds and ideas, the same fine craftsmanship and decorative beauty that graced the tables of our ancestors. For instance, these graceful candlesticks of baluster design, that massive platter, a series of English lidless measures, an old tobacco jar, and other pieces grouped for our approval.

The appeal of association permeates so much of the Christmas feeling and influences the choice of many gifts besides those of silver and pewter. Many lovely reproductions of old glass and china, fragile things of gleam and luster, appeared among Saint Nicholas's magic stores, waiting to be consigned to grateful destinations. And side by side with these were all the brand new ideas which come in a rush at this time to bring the old year to a brilliant close and sound a note of difference for the New Year.

Among these last were many beau-

INTERIOR DECORATION
HOME FURNISHING
COUNSEL

Barton,
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16 East 57 Street
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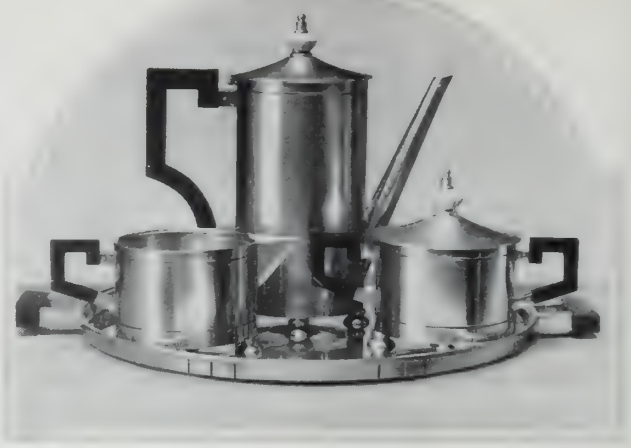
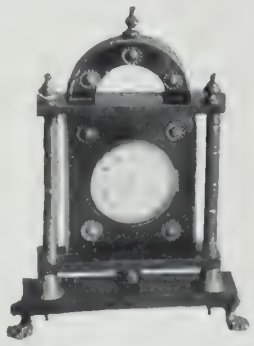
Antiques, Old Fabrics,
Interiors.

An antique walnut side chair beautifully carved



Vigorous, graceful and superb in craftsmanship, a royal gift is this new tea service expressive of the modern American feeling in art

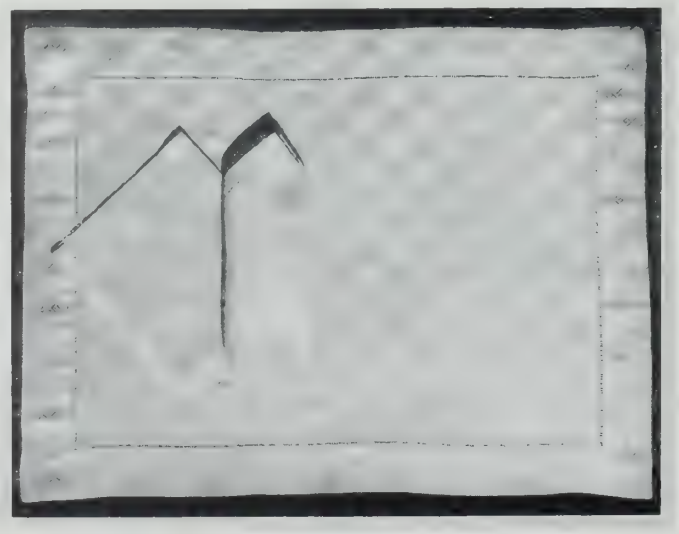
tiful linens, satin fine and rainbow colored, from famous foreign looms. Luncheon sets, breakfast sets, shimmering damask cloths, and delicate table laces that women adore. Many of these had striking modernist patterns which gave the individual quality that a gift should possess. Now that there is such a vogue for color and variety in table appointments, the linen chest needs to be overflowing with linens of every kind and hue, for the same china service looks quite different when placed against a pale yellow cloth from what it does when used with a gray one, as every hostess knows, and she is duly grateful when new shades and patterns are added to her store.



An Empire clock is caviar to the general in the matter of Christmas giving

Thinking of the rush and bustle with which our days are sped, we asked Saint Nicholas about clocks. Ch yes, he told us, he had a great many clocks to send out. Nothing is more ornamental or more companionable than these representatives of Father Time. Men like to receive clocks, and so do women. There are so many kinds and sizes that it is always possible to send just the right type of a clock. A grandfather clock for a large room or a wall clock to occupy a special space that needs ornament, a mantel clock or a boudoir clock, many of them valuable old ones, were already set aside for favored names on his list. Clocks and lamps are both important at Christmas and at all seasons, for, as he pointed out, on what are we so dependent as on light and time?

We had been discussing things which combined use with ornament and now his views were sought on such things as were beautiful without other usefulness, and here, the Saint reflected, was the field which called for the greatest knowledge and discrimination in gifts. There were many things of this kind which he had collected that had once been useful—in fact created for a function now outlived. He owned to a special predilection for gifts of this type because of the fragrance of their memories as well as for their decorative charm. Lovingly he lifted a fine old pink luster pitcher as an example of his meaning, and



A breakfast set of tray cover and napkins in a new embroidered pattern on a flower tinted ground

ESTABLISHED 1846

THE HAYDEN COMPANY

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WOODWORK
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A stately reproduction of a late 16th Century Tester Bed, beautifully carved and with fine inlaid panels

Showrooms

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ANTIQUES

—gifts without duplicates

from a notable collection

Here are gifts of absolute individuality from our extensive Eighteenth Century English display. All of our antiques are certified, all are of sound design and construction and may be purchased on approval by responsible persons.

Old English tea tables of various styles from $75 to $600.

Drop end table in center illustration, $385. Many others.

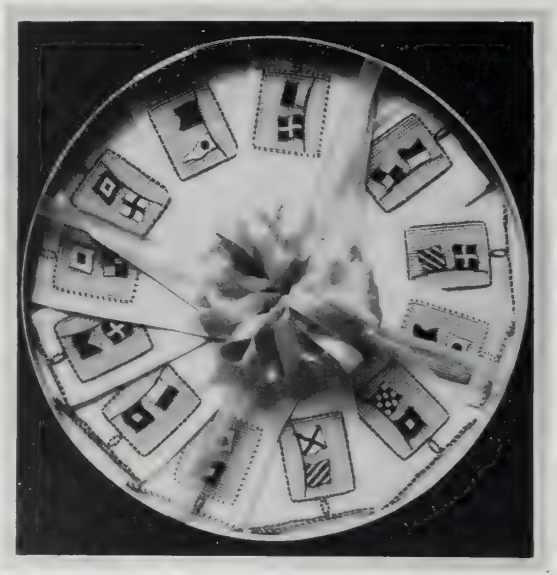
Tall Georgian secretary; an impressive piece at $825.

JOHN A. COLBY & SONS

129 NORTH WABASH AVE. ··· CHICAGO

Interior Decorators

SINCE 1866



A genial, whimsical note of international entente cordiale *will be relished by the man who receives this set of cocktail napkins exquisitely embroidered in code signals of good cheer*

picked up a small pair of antique bellows from near by, exhibiting them to our admiring eyes. Gifts of rarity for special tastes, he told us, and never to be carelessly bestowed.

And then he brought out treasures of old Chelsea and Staffordshire, figurines, naïve animals, more pitchers, and other precious bits destined for collectors on his list and for homes which offered the perfect setting for these delightful survivors of past days.

One of the antique clocks struck a mellow chime and the interview was ended. We wanted all we had seen, and remembering the friendly philosophy of Saint Nick, we felt that if we could but have them we should be a very good child indeed.

A Staffordshire pitcher of graceful shape is always acceptable as a Christmas gift

Pewter that exactly copies the historic pieces of our ancestors, even reproducing the patina of age and usage

GIVE FURNITURE THIS CHRISTMAS ENDORSED BY "ARTS & DECORATION"

Now on display at leading furniture dealers

GIVE furniture this Christmas—the most suitable and cherished of gifts. Give either the famous Berkey & Gay bedroom and dining room suites, or these charming living room pieces created by Berkey & Gay designers for the Grand Rapids Upholstering Company.

This group is selected and sponsored by Arts and Decoration Magazine—the national authority on the subject of interior decoration—an assurance of integrity in construction and style rightness.

All are created by Berkey & Gay designers, insuring authenticity of style. Made by the Grand Rapids Upholstering Company—a true guarantee of quality. Several pieces are upholstered in genuine Ca-Vel, nationally advertised "Velvets of Enduring Beauty."

The illustrations on this page show the twelve beautiful living room pieces. They may be had as a group, or selections of individual pieces may be made.

You may be sure that a choice of this entire group, or any number of pieces from it, will please anyone who is interested in bringing their home up-to-date.

Modern in trend, yet conservative in line and color, they harmonize perfectly with each other or when placed among older pieces of varying periods.

Yet surprising as it may seem the prices are actually lower than you are usually asked to pay for ordinary furniture having none of this distinction and endorsement.

Leading furniture stores everywhere are now displaying this exclusive Arts and Decoration Group. Watch for their local advertising. Visit their stores and see for yourself what a varied assortment of gracious gift suggestions awaits your pleasure.

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UPHOLSTERED WITH CA-VEL
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Console Card Table · Occasional Chair
Magazine and Book Stand · Wing Chair
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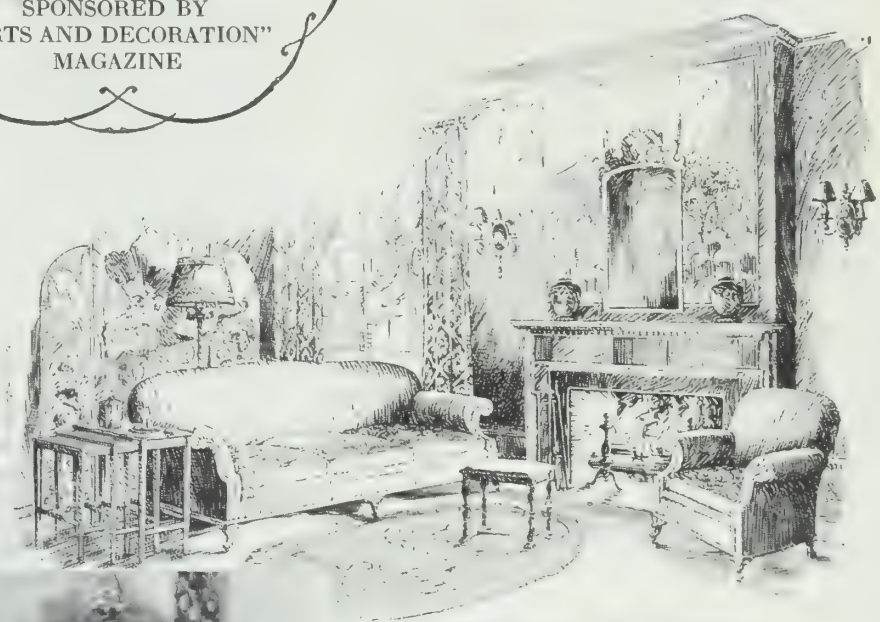


Nest of Tables · Sofa · Radio Bench
Mirror · Sofa Chair
Sponsored by Arts and Decoration Magazine

Desk Chair · Highboy Secretary
Occasional Table
Sponsored by Arts and Decoration Magazine

Grand Rapids Upholstering Co.

Living Room Division of the Berkey & Gay Furniture Co. Grand Rapids

NEW YORK WHOLESALE SALESROOMS 115 WEST 40th STREET

SHOP WINDOWS OF MAYFAIR

BY

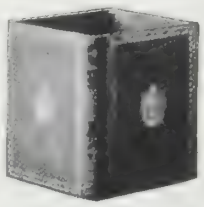
SHIRLEY PAINE

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

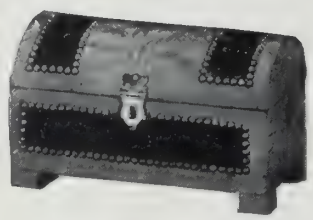
Once more Christmas has rolled around. It seems only yesterday that I was exploring all the New York shops for smart and different gifts to show you here in Shop Windows of Mayfair last year. . . . Here is a new list of things to choose from. Shirley Paine will buy any of these which please; she will also buy any of the stunning things shown elsewhere in our magazines. That is part of our famous Shopping Service! Already the Fall buying rush has started. We can only plead with you most earnestly to place your orders as soon as possible for sure Christmas delivery.

I believe I mentioned last month that fine pewter was steadily gaining its proper recognition as one of the most effective metals in home decoration. It has a quality of cool, satisfying richness that cannot be approached in any other. This pewter desk set is from an old line firm long famous for its lovely reproductions in this medium. Enough of each model is produced so that prices are not up in the class of individual works of art! This desk set has a base of maple or mahogany. The price delivered in Greater Boston is $20 complete. Also a good catalogue. Please write early!

The originator of this clever ash receiver told the whole story when he said: "When it's in it's out!" The patented top automatically extinguishes burning stubs without a trace of smoke or smell. Tip it over—it's back on its feet in a flash; can't spill a flake of ash. Never has a stale odor; cleaned in a jiffy. Enamel finish with contrasting rings of brass. Choice, green, gunmetal, red, black, all-brass, bronze, rose, red crackle, orchid, blue, canary. Complete with tray and stands for matches and cigarettes, $5; ash receiver alone, $2. A practical gift



It is hard to find dignity in a scrap basket, and those with flowers or gay prints do not always harmonize with a man's room, or with the decorations in a fine living room or library. This one has richness without being freakish. It is made from antique book covers over 100 years old. The aged leather bindings are of warm brown leathers hand-tooled in gold. Leather lined. 9" x 9" x 10" high. $18.50 delivered 100 mi. N. Y. It is an appropriate and suitable gift



What did you do with precious old fabrics and old brocades bought abroad this year? One "different" New York shop's catalogue tells you exactly *what* to do with them. Nothing but old arts are carried in this shop; boxes, picture frames, book-ends with crests, rich cushions—everything mellowed with age to inimitable colorings. The XVII Century *cassone* cigarette box is in XVII Century red damask and velvet studded with brass nails. Price $25. Cedar lined.

This coffee machine makes the clearest, most fragrant coffee imaginable. The electric unit drives the hot water up in a jiffy, it circulates through the ground coffee, then flows back into the glass ball below. No danger of breaking; parts replaceable. 4 cup, $9; 6 cup, $10.50. Prepaid 100 miles N. Y.

An ancient and graceful Florentine pump handle inspired the artist who designed this heavenly bridge lamp. Most lamps of the bridge variety are entirely unoriginal, but this is beautiful as well as practical. Best of all, the lamp unit raises or lowers at once to any desired height through the pivot, and actually throws the light *on* the table—an unheard-of feat for a bridge lamp to perform! Choice of three finishes: plain iron, rust, and iron with steel finish. Both base and arm are hand-wrought. Base height is 47"; with brass lamp at full height, 60" tall. Mellow tan parchment shade, hand-decorated. Complete with shade $25, transportation collect. Checks early for sure Christmas delivery and no disappointments

My most fascinating shade seen this month, the "South Sea Island." Fine parchment sensitized by a special process to take a dream-like view of Hilo Harbor; then hand colored with the spell of tropic twilight; 17½" octagonal, $32. The fine base hand-wrought in a finish to harmonize, $9.50

The newest way of doing up Christmas packages in a distinctive manner, enough for a dozen of your gifts to carry an air of importance. 20 yards of fibre tape, nine sheets 20" x 30" of charmingly printed papers in gay colorings, 12 Christmas seals, 12 nice tags. Packed complete in a smart Christmas tube, $2.50 postpaid. Write Shirley Paine for folders on gay shelf papers, cocktail napkins, etc.

DIXIE

Radiator Enclosures

Beautiful—Economical

In harmony with modern beautiful furniture are Dixie Radiator Cabinets. Scientifically constructed, they serve a threefold purpose—they conceal ugly, awkward radiators, prevent dust from settling on walls and draperies, and keep the air at the proper humidity—so essential to health. Various types. Inexpensive.

Write for catalogue, Dept. A-1

DIXIE METAL PRODUCTS CO., Inc.

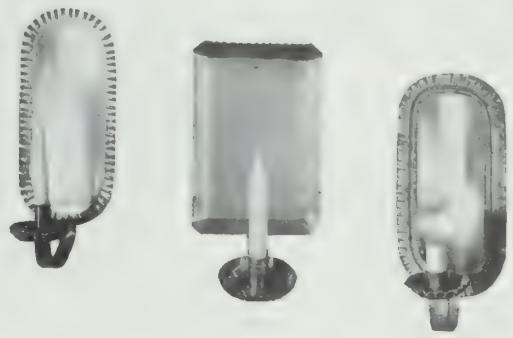
1000 N. 28th St. Birmingham, Ala. — 101 Park Avenue New York, N. Y.

Out · of · the · Ordinary

Beautiful — Inexpensive

LIGHTING FIXTURES

HAND-WROUGHT *of* COPPER, BRASS *and* PEWTER



Lighting Fixtures of authentic period design, combining dignity, utility and flawless good taste.

Perfect reproductions preserving all the symmetry and delicate charm of the originals. Fashioned by skilled craftsmen—in copper, brass, tin or pewter, with or without electric attachments.

Illustrated booklet showing these and many other exquisite patterns mailed on request.

INDUSTRIAL ARTS INC.

35-F NORTH BENNET ST., BOSTON, MASS.

DISPLAY ROOMS at 64 Charles St.

Playthings from Mayfair

for Christmas Gifts

Every worthwhile high-class Toy, Game, and Home Entertainment Device as well as Children's Book and Athletic Goods—gathered from the mastercraft shops of the world—is included in our display

See the most beautiful Playthings Store in America

Our new home at 9 East 57th Street has been greatly enlarged and now extends through to 58th Street

"RAG AND TAG"

The much beloved characters of David Cory's Books, Rag and Tag, the lively puppy and kitten now appear in person. They are beautifully made, jointed Bisque animals, with closing eyes. Fitted in very attractive and strong square bag with rounded corners. Their little bed, their nighties, little suits, coats, caps and all the little accessories are included in the set. A most unusual and entirely new addition to the many unusual, exclusive Mayfair Playthings.

Complete as illustrated $16.50

"Rag and Tag" in 12-inch suitcase, with smaller assortment—$10.50.

If distance prevents your visiting our stores, send for new handsomely illustrated Xmas Catalogue, free upon mention of this publication.

Mail Orders filled promptly

Mayfair Playthings Stores

741 Fifth Ave., 9 East 57 St., New York

Only the Best is Good Enough for Baby--

Beautiful Baby Blankets

Woven entirely by hand on Colonial Hand-looms, each blanket an individual piece of work in artistry and design. Here is a gift for baby that is as distinctive as it is beautiful.

Rich in weave and texture—made from the finest virgin wools, soft, dainty, light and warm. Will not shrink. A variety of delicate shades—pink, blue and white. Satisfaction guaranteed or money promptly refunded.

Gardiner C. Means

In bright Elfin gift box of unusual beauty

Price . . . $4.50

Send for free samples of blankets and full description of Baby Blankets, bed blankets, garden blankets and linen specialties.

Means Weave Shop
32 Howe St.
Lowell Mass.

Means Handwoven Blankets are sold in the better gift shops

Look for the Label

Means Weave Shop Hand Woven Blankets

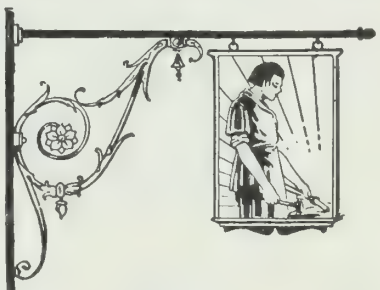
McMILLEN, INC.

OLD WALL PAPER SECOND EMPIRE

FINE AND UNUSUAL OLD FURNITURE AND DECORATIVE OBJECTS

INTERIOR ARCHITECTS AND DECORATORS

148 EAST 55TH ST., NEW YORK



An Ideal Xmas Gift

Cast Iron Plant or Smoking Stand 26" high with tile top Price $8.75.

May be had in wrought iron.

ye IRON Shoppe

472-A Boylston Street
Boston, Mass.

Please mail your Book
"Wrought Iron Things," to

Name .....

Street .....

City .....

State .....

MONTLLOR BROS. EST. 1909

Spanish Antiques

OBJECTS of ART - DECORATIONS

Spanish Antique Shop

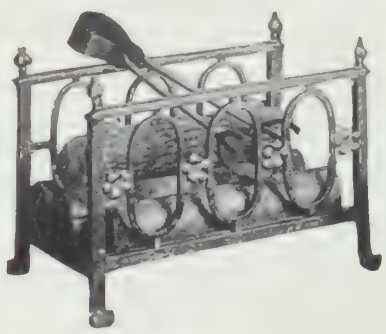
NEW YORK
768 MADISON AVE.
(AT 66TH.)

PALM BEACH
PLAZA BUILDING.
COUNTY RD. & SEAVIEW AVE.

MEMBER OF ANTIQUE AND DECORATIVE ARTS LEAGUE

TODHUNTER

119 East 57th Street, New York



GIFTS THAT LIVE THE YEAR ROUND

Log Basket, $55.00—*others from $14.00*
Brass Trivet, $22.00—*others including antique pieces . . . from $15.00*
Oak Bellows, $25.00—*others from $12.50*

Do up your Christmas packages in this delightful and distinctive manner

Nine sheets—20 x 30 inches—of charmingly printed paper in gay Christmas colorings; twenty yards of fibre tape; twelve Christmas seals and twelve tags—enough paraphernalia to make at least twelve of your gifts carry an air of importance even before they are opened.

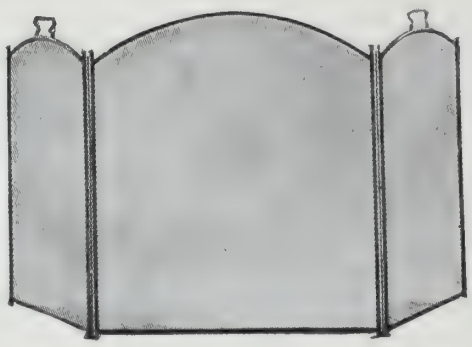
Complete $2.50 postpaid

AMY DREVENSTEDT
31 East 10th Street
New York

SHOP WINDOWS OF MAYFAIR

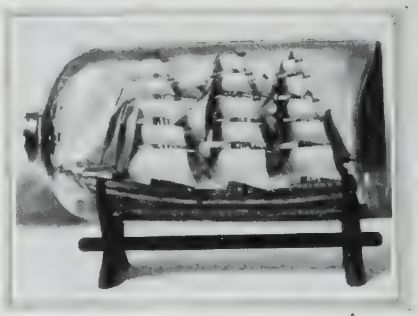
Doorstops for gifts! Just as useful in winter as in summer, in town as in the country. The world is full of atrocities for this purpose, but here are three with honest merit both in design and workmanship. Scottie is hand-wrought iron, $10. Shepherd is cast iron in black finish, 13″ long, $3. Daschund is hand-wrought iron, $9. Delivered Greater Boston. For a most elaborate catalogue showing hundreds of items, ranging from foot-scrapers to especially wrought doors, railings and other decorative wrought iron items, write Shirley Paine

Boston—and fine Early American reproductions; one follows the other. Here is an exceptionally good solid mahogany tip-top table, top in proportion to base. One of the few I have seen that actually is steady when in service. Hand rubbed with boiled oil, light or dark mahogany, Should be waxed, and then one has the finest finish known to wear and to make dusting easy. Height 26½″ ready for use, top 15¾″ x 21¾″. $19 delivered Greater Boston. Catalogue of other fine reproductions will be mailed gladly; just write Shirley Paine

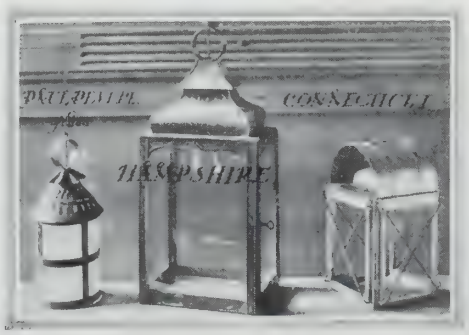


An unsightly fireplace filled with ashes in full view is as unthinkable as letting sparks burn holes in valuable rugs. This fender is handsomely proportioned in good style, frame of brass tubing, black wire cloth panels. Center panel 24″, side panels 13″ wide. Three heights, 24″, 27″, 30″—price $12, $13, $14 respectively. This is the soundest value I have been able to find in this type of fender. There is a catalogue available to those interested. Checks and letters to Shirley Paine

In the old days deep water sailors used to make these ships-in-bottles during the long watches at sea. One clever shop in the oldest house on Cape Cod has picked up the largest individual collection available, bought from the descendant of a bum-boat woman in Liverpool who sold pastries to the sailors and often got paid with bottled ships instead of money. Some have English, some American, some French flags; some have none. On a highboy they give the impression of a ship sailing through a green haze. Price $22.50; bottle measures 9½ x 5½″. Also a satisfying group of ship models and hand-colored maps of New England, Long Island, etc.



Another group of Colonial electrified lanterns made by a Boston studio of craftsmen. For entry gates, landings, garages, porches, pergolas, sun rooms. *Paul Revere* at left; *Hampshire*, center; *Continental*, right. Prices respectively in tin painted any color, copper brass, or pewter, are as follows reading from left to right, electrified: $10, $12.50, $18, $36, $38, (no pewter); $20.50, $24.50, $32. Delivered Greater Boston. This shop has a complete catalogue with hundreds of hand-made Colonial lamp designs; all properly priced. Also a line of hand-loomed homespuns for sports wear. Cuttings by request

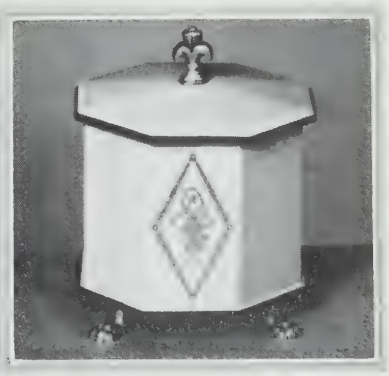


SHOP WINDOWS OF MAYFAIR

Fine silhouettes always bring charm to a room. This particular pair is especially welcome. *George Washington* is after an old Colonial pattern, and framed handsomely in a black frame with gilt edge, and with a painted glass mat with the appropriate star pattern. *Martha Washington* has the same attractive framing but with a different mat design. The size of both is 5 x $5\frac{3}{4}$″ for the frame, and 3 x $3\frac{1}{2}$″ for the oval. They are especially priced for our readers at $5.50 each, framed. This is the same firm for whom I showed the photo-etchings recently

Wise dog owners know the value of keeping the dog's coat in top shape, not only in grooming for shows, but for health and activity in the field. Dead hair causes irritation and loss of rest, without which no dog can be in first class shape. Two sturdy wire bristle brushes to set, coarse and fine, complete directions. Set A, red Duco, smooth coat; set B, rose Duco wire hair; set C, green Duco, short hair; set D, blue Duco, long hair. $2 per set any style. Write for useful folder. "*The Well Groomed Dog.*"

Here is the Christmas "special" from one of the smartest New York shops—a new kind of tile table delightfully hand-painted. It meets a long-felt need. Top of four attractive Spanish tiles, four molded depressions for glasses, center pocket for ashes or matches. Choice red, green, yellow, or black designs; base hand-wrought iron. Price $10, postage collect. Due to the popularity of this brand new origination, don't delay too long for gift orders as stocks are often depleted rapidly on such attractive items



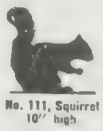
Here is the first radical change in toiletware during the last twenty-five years. Vera Cook Salomonsky, in collaboration with stylists both here and abroad and the Industrial Arts Service of the Metropolitan Museum, designed three patterns to meet modern needs for the boudoir; *Ming*, *Empire*, and *Orchis*. Through lack of space complete sets cannot be shown here; the illustration shows powder jars from *Empire* and *Ming*; *Orchis* is a lovely orchid design. Packed in stunning gift boxes, 3-piece sets, *Ming*, $23.50, *Empire*, $23.50, *Orchis*, $21.50; 6-piece set $32.50, $32.50 and $29.50 respectively; 10-piece set, $40, $40, and $38.50 respectively. *Ming* has sea jade and mandarin red ground, *Empire*, green, blue, and buff, *Orchis*, pale green. Somewhat less without gift box. This new toiletware, known as lucite, may be seen in New York

The Perfect Weathervane

Built to endure for years. All parts excepting ball bearings and rod are of aluminum (won't rust). They are light, sensitive and mechanically perfect. Furnished with base, screws, N & S compass points. All parts adjustable. Finished dull black. Other unusual and pleasing designs of generous sizes at $14 to $40 each.

An Old Fashioned Garden
16′ high x 30″ long
Price $25.00
F.O.B. Norristown

No. 411 Squirrel
10″ high x 28″ long $15.00
F.O.B. Norristown



No. 111, Squirrel 10″ high

UNIQUE FOOT SCRAPERS

We are the originators of Animal Scrapers. All designs are copyrighted. They are out of iron, carefully milled and finished black. All ready to attach to brick, stone or wood where they will prove to be a durable and welcome addition to any home. Other designs.

No. 108, Scotch Terrier 8″ high

No. 112, Social Cat. 10″ high

$6.50 per pair or $3.50 singly. Postpaid

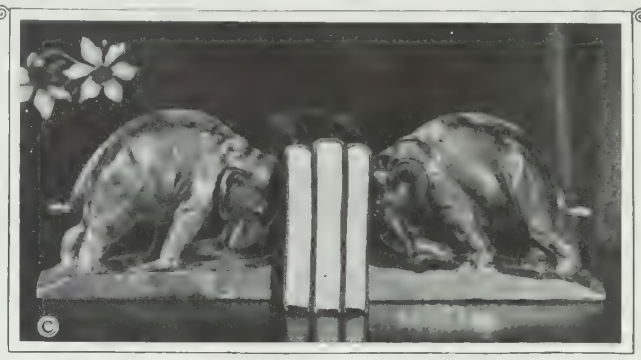
ROOF OR WALL ORNAMENTS

$4.25 each or $8.00 per pair Postpaid

These unique and original Ornaments are carefully executed out of metal 1-16th thick and are finished black all ready to attach to roof, wall, etc. Other designs.

Send for circular of other designs, also other attractive articles and testimonials of pleased customers.

HOUSEHOLD PATENT CO.
(*The House of Quality*)
100 Franklin Avenue Norristown, Pa.



ELEPHANTS. *By* MAHONRI YOUNG, *Sc.*
Replicas are offered at $110 the pair. Height $5\frac{1}{4}$ inches

"*Famous Small Bronzes*"

IF YOU are interested in bronzes of distinction and artistic merit, either as Christmas gifts or for your own collection, you will want a copy of "Famous Small Bronzes," recently published by Gorham. It contains nearly fifty plates, including illustrations of some of America's finest sculptural pieces which have been cast in bronze by Gorham, and are offered for sale at prices ranging from forty dollars to three thousand dollars.

Copies of this superb Collector's Catalog are nominally priced at one dollar each.

Remittance should accompany your request. Address: Dept. A The Gorham Company, 576 Fifth Avenue, New York.

THE BRONZE DIVISION OF
THE GORHAM COMPANY
FIFTH AVENUE, AT 47TH STREET, NEW YORK CITY

FOR YOUR OPEN FIREPLACE

This Handsome Leather Wood Carrier Makes a Superb Gift

Prevents soiling hands or clothes, and makes it easy to get wood from basement or woodshed. Makes it a simple matter to carry fifty pounds of wood with one hand. Cut from a carefully tanned cowhide, turned over at the ends to make a comfortable handle. Studded with copper rivets in handsome design. 4 feet long when open, and $13\frac{1}{2}$″ at widest part.

Stands roughest wear and lasts a lifetime without losing its good looks. When not in use it is a worthwhile ornament to be displayed with fireplace tools.

Price $6 each. Just mail your check or money order; or we will forward C. O. D. Delivered prepaid.

Money back if not satisfied

HOME & CAMPCRAFT CO.
106 Ann Street, Dept. 108
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for your living room or den—

A Rug of Leopard

—suggests the exotic splendor of the Orient—with its striking colors and exquisite texture. Other rugs of Royal Indian Tiger, Polar, Black and Grizzly Bear—each a most exclusive specimen.

Give a Fur Rug for Christmas

Art Catalog of Rugs in Color, showing most effective use of Fur Rugs, free on request.

JONAS · BROS ·
RELIABLE FURRIERS

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Metal Window Cornices

The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

Write for complete catalogue and information.

HICKS GALLERY, Inc.
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New York Selling Agents

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...we proudly present every conceivable type of luggage, from dainty overnight cases to superb wardrobe trunks; each chosen as the best of its kind; each sold at the most reasonable price, and backed by service that goes far beyond an ordinary sale.

hall LUGGAGE

PHILIP HALL
38 EAST 49TH STREET, NEW YORK

SHOP WINDOWS OF MAYFAIR

A small serviceable boudoir or occasional chair meets a need in almost any family. This one is priced attractively at $23.50 covered in a simple flowered chintz which will blend with any average color scheme. Send Shirley Paine a check for $1 and a catalogue will be mailed by the manufacturer showing several hundred items in *unpainted* furniture which can either be finished, by maker, or done locally. Twenty complete rooms illustrated in detail. A valuable book to any home-owner. The catalogue price is refunded to you by deducting $1 from your first purchase at this shop

A most delightful New York shop specializes in a complete line of childhood equipment. This particular item is only one of a great many. In furnishing the child's room it is well not to forget that charming and comfortable pieces may be had in upholstered furniture. This armchair comes covered in blue, cream, or green ground; same construction as grown-up items. Back 25″ high, seat 12″ high. In your own material takes 3 yds. 36″. It is simply too cute for words. Price $25; crated $27.50; safe delivery guaranteed. If you are interested write Shirley Paine for shop name and folders

This pendant instrument is justly called the "Stormoguide." A novel and beautiful gift, adds a note of interest to the finest room. Forecasts weather during next 12 to 24 hours. Dial gives all details at a glance such as: "Storm brewing in direction of winds. Cloudy and warmer followed by unsettled." Wood case 8″ x 19¾″ in antique gold, altitudes 0 to 2,500 feet, $25. Complete catalogues

Modern lamps make timely gifts, and this one is designed and made by a very clever duet of consulting decorators who have a charming studio in Greenwich Village, from which they are doing some most unusual decorating work. Lamp in any color of lacquer, $20 complete; handblocked shade 7½″ square. Modern bookends are much nicer than photo shows, in combinations of any color, 6″ high, $12. Transportation collect. They also maintain a complete limited enrollment practical training course for those who really want to learn the *working* facts of decoration without useless effort and wasted time

This complete toy music room makes a unique and welcome gift for the youngest daughter of the house! Period furniture faithfully reproduced to the last detail in miniature size. Complete $20. Separately: portrait, $4.50; pair chairs $2.20; grand piano, $8; piano bench, 90 cents; rug, 75 cents; wing chair, $2; floor lamp, $1; sofa, $2.35. For catalogue showing other charming toy size rooms, write Shirley Paine. There are complete toy houses and all types of toy furniture to meet the requirements of every style of nursery and every state of bank account. Please order early for prompt delivery

GALLOWAY POTTERY

Gives the essential touch to sun-room, hall and garden

Jars, vases, benches, bird baths, fountains, sun dials, etc., in time-defying, beautifying, high-fired terra cotta.

Catalog illustrating 300 numbers sent upon receipt of ten cents in stamps.

GALLOWAY TERRA COTTA CO.
3216 WALNUT ST. PHILADELPHIA.
Established 1810

SMOKY FIREPLACES
made to
DRAW

No payment accepted unless successful

Also consulting service available to owners, architects and builders in connection with the designing and erection of new work.

FREDERIC N. WHITLEY, Inc.
Engineers—Contractors—Consultants
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BECOME AN INTERIOR DECORATOR

A Dignified Exclusive Profession

which is not overcrowded. Offers exceptional chance for lucrative career. Trained men and women in great demand on staffs of leading decorating houses. Salaries from $5,000 up attainable. Opens up opportunities for engaging in own business. Qualifies you expertly to serve your friends and save, by avoiding mistakes, hundreds of dollars in furnishing your own home. Enriches your knowledge of art. Easy to master under our fascinating method of instruction. Certificate awarded by approval State of N. Y. Operated by Arts and Decoration Magazine, the outstanding authority on the building and decorating of model homes. Established 1923.

Write for information and splendid brochure—FREE

Arts & Decoration Home Study Course
Suite 1110, 578 Madison Avenue
New York City

Joyous flowers . . . *without end!*

Southern California's gardens are a mass of brilliant bloom twelve months in the year

Under the mellowy warmth of Southern California's winter sun, flowers bloom continuously.

As this friendly flower message is written, Southern California gardeners plant sweet peas for Christmas bloom. Weary annuals are giving way to aspiring young snapdragons and stocks, destined to make "winter" gardens festive when chrysanthemums vanish late in December. Roses are being pruned for continuous all-winter flowering.

Iris, delphinium, hollyhocks, phlox, sweet-williams and other perennials indicate renewed activities. Gladioli are being planted for successive display. Pepper trees show red-hued berries. Poinsettias seem impatient to paint "Merry Christmas" into every home garden!

Out of an almost cloudless Southern California summer has come an inspiring spring-like season...which here is "winter." Garden brilliance will be continuous, for in addition to a long list of outdoor "winter" flowers, you may bloom calendula, the double corn flower, pentstemon, petunia, nasturtium, candytuft, canterbury bells, foxglove, gaillardia, centaurea imperialis, marigold...with giant snow-capped mountains for a background! Cineraria, cyclamen and primula, grow cheerfully *in your hobby lath house* till blossom time early next year.

Come out and see what winter here would mean to you! Get the fun of "playing" outdoors in the mellowy, energizing winter sunshine . . . in an ever-blooming garden, on a golf course or in the saddle! Entertainment of your personal choice is endless.

Death Valley and Palm Springs desert resorts are fascinating day trips. In the warm sunshine of Owens Valley you may see a blizzard batter itself against the country's tallest mountain! Old Spanish Missions invite your visit. Along the placid blue Pacific from Santa Barbara to San Diego...271 miles...stretches an almost continuous boulevard. *Just below the Mexican line is Tia Juana!* Los Angeles County's oil fields, valued at a billion dollars ...a sight worth seeing...are quickly reached.

You will enjoy cosmopolitan Los Angeles, Pacific coast metropolis, its gay resort hotels, theatres, cafes and shops. Hollywood is close by.

Plan to come this winter and have a real vacation...and the novelty of an outdoor Christmas. Mail the coupon now for a new book, "Southern California Through the Camera" which presents just what you will see here, winter and summer. It contains 68 large pictures in gravure. It is offered free.

Southern California

"A TRIP ABROAD IN YOUR OWN AMERICA"

All Year Club of Southern California, Dept. 12-X
Chamber of Commerce Bldg., Los Angeles, Calif.

Please send me your free booklet "Southern California Through the Camera." Also booklets telling especially of the attractions in the counties which I have checked.

☐ Los Angeles ☐ Orange ☐ Riverside
☐ Los Angeles Sports ☐ Santa Barbara ☐ Ventura
☐ San Bernardino ☐ San Diego

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The last frontier—land of Boers & Hottentots, of primitive black peoples, of lions and elephants, zebras, giraffes and hartebeeste

Raymond-Whitcomb

Round Africa Cruise

Visiting all the characteristic sections of the Dark Continent, and taking all the members through the Big Game Country of Kenya Colony. This is the only complete African Cruise. Sailing January 12 on the S. S. "Carinthia."

Rates, $1250 and upward

Send for Booklet, "Round Africa"

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on special Raymond-Whitcomb trains running from coast to coast without change

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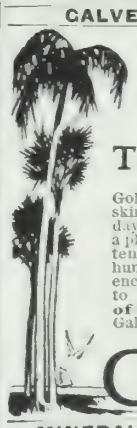

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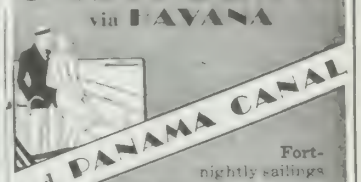

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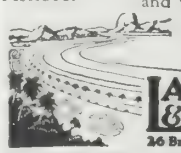

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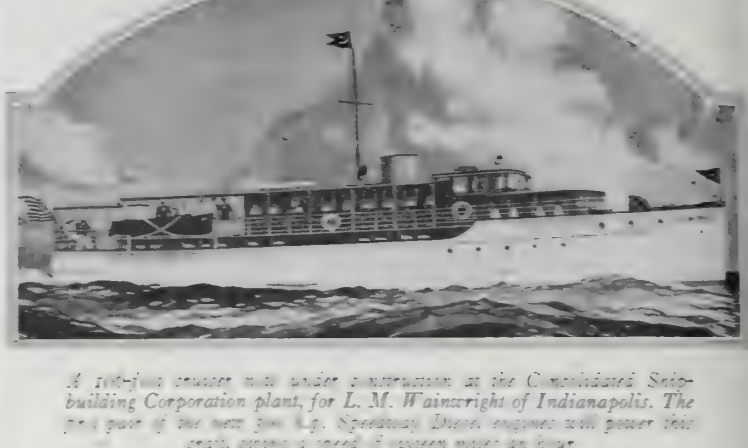

A 100-foot cruiser now under construction at the Consolidated Shipbuilding Corporation plant, for L. M. Wainwright of Indianapolis. The first pair of the new 300 h.p. Speedway Diesel engines will power this craft, giving a speed of sixteen miles an hour.

YACHTING NOTES

by E. JAMES DEVINE

AT THE dinner of the Annual Meeting of the American Power Boat Association, recently held in New York City and attended by the leading yachtsmen of America, the contest for the cruiser championship of America was revived. H. Clay Foster, chairman of the race committee of the Colonial Yacht Club, presented fifteen challengers for the Hunt trophy and the cruiser championship of America for next year. The challengers included several of the best known racing cruisers in the country. The Elco-built *Sea Dream* III, owned by G. de Freest Larner of the New York Athletic Club, and holder of the James Craig trophy and the Block Island trophy, is among them. Others of distinction which are challenging include *Brickton IV*, owned by Captain Don Lowell of the Sheepshead Bay Yacht Club, and champion of America in 1926; *Ducky*, winner of the 1928 Bear Mountain Handicap, owned by Vice-Commodore C. L. Langlotz of Tamaqua Yacht Club; *Pejusjo*, the property of Joe Schenk of the famous vaudeville team; *Andy*, of the Bayside Yacht Club, won the 1927 Bear Mountain Handicap. She is owned by Rear Commodore D. C. Anderson. *Scarron II*, present holder of the Hunt trophy, will be among the contenders.

THE development of small hulls of comparatively light weight, built to stand any sort of weathering, is a science which was begun by the old fishermen with the seabright dory type of craft. A bit of revising in order to adapt this sternness to speed-with-motor-power was a job that the more contemporary designers accomplished. The lap-strike type of hull construction was retained from the old fishing hull, since generations of skippers have shown conclusively that this kind of construction makes for the greatest possible rigidity in proportion to lightness in weight. Distinct among this sort of cruiser is the *Banfield 32*.

YACHTING for science is the new sport. A group of distinguished scientists from the University of Chicago and Leland Stanford University recently sailed from Boston aboard the *Illyria*, a 147-footer, designed by Gielow and built in Italy. Their cruise will take them south through the Panama Canal, westward through the southern Pacific, up the coast of Asia, across to Alaska and down the western coast of North America and around again to Boston to complete a 30,000 mile voyage in quest of all sorts of new and old inhabitants of the sea which particularly interest zoölogists.

Rivin. Splitting the water with a Burnham [illegible] Below, the 27-foot Dorcia [illegible] by Mr. Charles N. [illegible] of Rye, New York. She is powered with a 550-h.p. twelve-cylinder Maybach Zeppelin motor, of the same type as was in [illegible] in the Graf Zeppelin. Construction is by Luder[illegible]

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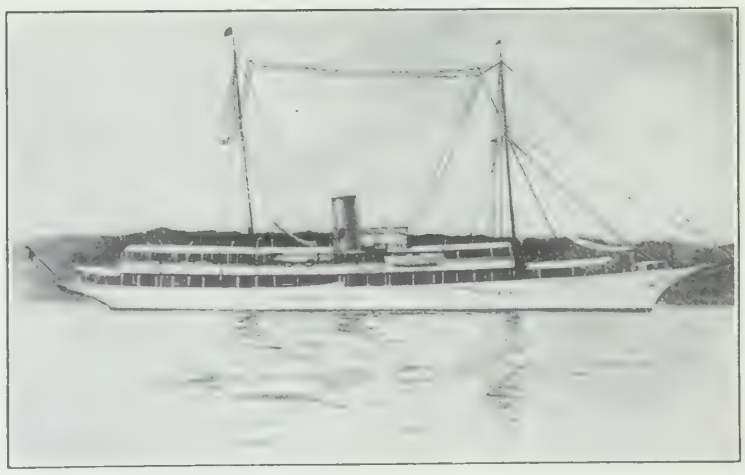

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Above. A trio of winning field spaniels from Sand Spring Farms, Morristown, N. J.

Left. Ch. Gera V. Feenteich, winner champion class at the National Shepherd Dog Specialty Show. Owned by Jessford Kennels, Roslyn, L. I.

Below. Gay Satan of Armistice, winners dog at Shepherd Specialty Show. Owned by Lawrence Gardiner, Esq., of Montclair, N. J.

Left. Ch. Crackley Supreme of Wildoaks Kennels, Goldens Bridge, N. Y.

Right. Erich's Mercedes of Shereston, grand victrix at Shepherd Specialty Show. Owned and bred by Dr. J. W. Sherer, Orange, N. J.

Below. Arko v. Sadowaberg, international grand champion, best of breed at Shepherd Specialty Show. From Jessford Kennels, Roslyn, L. I.

THE DOG FANCIER'S CORNER

A retrospect and a forecast

by GEORGE W. R. ANDRADE

THE year 1928 was a banner year from practically every angle in one of America's greatest sports, the dog game. The number of people who enjoyed the companionship of faithful dogs was greater than it had ever been. Entries at the shows were larger. The number of shows increased throughout the United States. The economic success of those organizations devoted to serving the wants of our canine friends reached a higher level than had heretofore been the case.

From a point of view of breeding, wonderful strides were made. American bred dogs were continually pressing the imported ones in many breeds where imported specimens, so far as show ring qualities were concerned, had heretofore been thought supreme. For the first time in history both the winners dog and the winners bitch at the National Specialty Show of the Shepherd Dog Club of America were American bred dogs. Further than that, the reserve grand champion dog and the grand champion bitch were American bred specimens.

Captain Felix Werlik, the judge of the Shepherd Dog Specialty Show, who, by the by, is the President of the Czecho-Slovakia Kennel Club and one of the Continent's leading judges, stated that in point of view of body conformation those dogs which he saw at the National Specialty Show convinced him beyond any question that our dogs were the equal of any benched the world over.

In foxterriers the same thing is true. Home breds have continually crowded the leaders. In fact, in terrier circles right down the line 1928 has been a wonderful year for the American breds. This is not mere coincidence. It shows that the American breeders are constantly acquiring a greater knowledge of those things which are necessary in order that one's breeding efforts may be successful.

In the Great Dane field also home bred stock has been making its presence felt in a very strong way, and so it goes practically throughout every breed. Our own dogs in almost every instance are on a par with the imported ones and in many breeds are undoubtedly supreme.

There are more kennels in America than ever before. A constantly increasing group of sportsmen have taken up the breeding of dogs. With the dividing of some of the country places and the accompanying restrictions as to animal life, many people who heretofore have sought their enjoyment in other fields of animal breeding are turning to dogs. The result, of course, is a keenness of competition which has had the effect of bringing prices in practically every breed to a very sensible level.

All in all, the year just past shows us that quality is constantly on the upward trend. Dogs which are purchased from thoroughly reliable kennels, dogs which are properly bred and which have been properly cared for, afford the greatest degree of pleasure, and the price for which such dogs sell is very fair and reasonable.

It is to be hoped that those COUNTRY LIFE readers who are not familiar with the various attributes that go to make up a good dog will make a point of attending one or two dog shows during 1929. Our sincere advice to them is to talk with the judge of the breed in which they are interested. He is invariably a well informed person and in practically every instance a man to whom the education of a newcomer is a source of enjoyment. Learn what you can. It is a most fascinating subject. Above all, beware of the teacher whose advice may be prejudiced. There are sincere dog breeders whose honest aim is to help you.

Just as the year 1928 has surpassed all records in canine circles, it seems highly probable that 1929 judged from the same angle will be another record breaker. The cycle of changing living conditions is of such a nature that it lends itself admirably to an increased interest in dogs.

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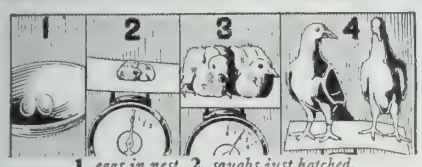

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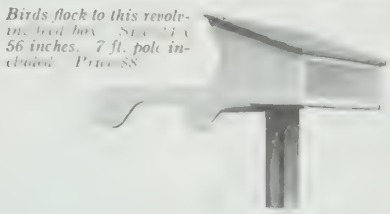

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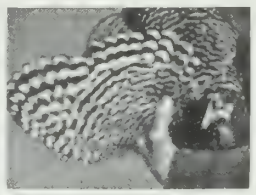

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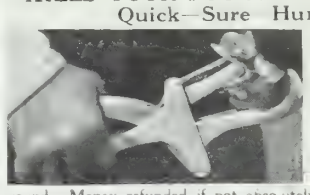

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PHOTOGRAPHS BY H. A. STROHMEYER, JR.

Another of the winners at the Royal was Dunlop Radiance, grand champion Ayrshire bull. He is owned and was exhibited by W. W. Skinner, Esq., of Senneville, Quebec

Briarcliff Top Sergeant, champion grade Angus steer and grand champion steer over all breeds, at the Royal. Owned by Briarcliff Farms, Pine Plains, N. Y., and bought at auction by the T. Eaton Co., Ltd., of Toronto for $1.81 a pound (live weight 1,120 pounds), the highest price ever paid for prize beef in Canada

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HAAS

PADDOCK, RINGSIDE, AND BYRE

by GEORGE W. R. ANDRADE

A thing of beauty is a joy forever—its loveliness increases.—KEATS.

THE artist, who works with clay or marble, or on canvas, conceives in his mind's eye an object or a scene and reduces it to definite form as truthfully as possible with materials which yield directly to his efforts. The beauty of his conception is an artistic quality born within him. The accuracy of its reproduction is a matter of practice, patience, and skill. The artist works with pliable material that will respond to his every move.

The breeder, on the other hand, strives for an ideal. He works in flesh and blood. The materials yield—yes—but indirectly. His tools are the laws of heredity, alimentation, and selection. He constantly battles from generation to generation to set up and maintain a form and condition which is, in most instances, contrary to the laws of nature. He must produce an object of beauty which few artists indeed can copy in their medium and, furthermore, frequently this object of beauty must be in a utilitarian form as well.

With careful study one may master the judging of animals, may develop an appreciation of the degree of excellence which their form comprises. Then one may master the laws of heredity and learn the good qualities and weakness which various leading animals have contributed. A few years of diligent application will teach most intelligent persons with average powers of observation those things which are essential if one would master the theory of successful breeding.

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Blakewell's discovery was that inbreeding of top quality animals tended to fix top quality type. To be more specific, he learned that the close inbreeding of animals coming from a common ancestor tended to fix the characterisics of that common ancestor in the offspring. Furthermore, he found that outstanding animals so bred tended to reproduce their kind much more consistently than animals bred with open pedigrees. This discovery more than any other is responsible for the present high degree of efficiency of most animals the breeding of which has received man's attention. Cows producing well over 30,000 pounds of milk in a year have been bred. Just last year an Indian Runner duck averaged an egg a day for 365 days!

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COUNTRY LIFE

Facsimile of COUNTRY LIFE'S *February cover, showing one of the rooms at Beauport, the Sleeper home at Gloucester, Mass., which houses a unique collection of Americana that is described in the February issue in "An Adventure in Americana."*

Decorating Number

TALK OF THE OFFICE

A GLORIOUS ADVENTURE IN AMERICANA

SOME twenty years ago a young man—Henry D. Sleeper by name—built himself a house at Gloucester, Mass. It was not a large house at first, but its owner determined that it should contain nothing that was not made in America or at least that had been brought to America before 1800. American antiques in those days were not so eagerly sought after as they are now, and the far-sighted collector's efforts met with such success that to-day the house has grown to fifty-one rooms and houses one of the loveliest collections of Americana that exists.

But don't think for one moment that Beauport—for that is the name of the house—resembles a museum; far from it. There is nothing cut or dried about it. In fact, it is one of the most livable houses imaginable. This is due no doubt to the fact that Mr. Sleeper is primarily an artist, and his sense of composition and color added to his knowledge of furniture has achieved the perfect ensemble.

Not long ago the Editor of COUNTRY LIFE was privileged to pass a few days at Beauport, and it proved such a fortunate experience that he has tried to impart some of the pleasure he enjoyed there to the readers of COUNTRY LIFE in his article "An Adventure in Americana," which will be the feature article in the February issue of COUNTRY LIFE—the Interior Decorating Number.

The magazine is very fortunate indeed to be able to offer its readers the story of this splendid collection of Mr. Sleeper's, a complete account of which has never before been published; and it is also doubly fortunate in the fact that William B. E. Rankin, celebrated British artist, came to America to make portraits of the various rooms at Beauport. Color plays so important a rôle in the house that to portray the rooms by means of black-and-white photographs would be to lose their charm. Consequently we are reproducing in full color with the article six of Mr. Rankin's paintings and using an additional one as our cover (reproduced above). So that the reader gets a complete and detailed picture of of Mr. Sleeper's life work.

THE REST OF THE MAGAZINE

With such a beginning we have had to key the remainder of the Decorating Number up to quite a high pitch, as you will see when we mention that it contains among other articles "Furniture of a Forgotten Century." In this article Mr. Walter A. Dyer points out just what is worth salvaging from the Victorian era; while in similar vein Fraser Nairn describes just what we can get out of the modern in an article entitled "The Value of the Vogue for the Modern." Ralph Pearson has been busily engaged in making hooked rugs from very modern designs by famous artists, a new use indeed for an ancient craft, which he tells about in "Rugs in the Modern Manner." C. Stanley Taylor, our contributing editor, discusses "Hardware's Place in the Decorative Scheme," while Betty Thornley in an interview with the celebrated interior decorator Elsie Cobb Wilson gives some excellent advice on furnishing and decorating the home.

However, don't be afraid that the number is entirely about decorating. Garden lovers, home builders, travelers, and sportsmen will all find something to suit their tastes in the February issue.

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COUNTRY LIFE

THE LIFE IN AMERICA

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Managing Editor
R. A. STURDEVANT

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Contributing Editor
C. STANLEY TAYLOR

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COUNTRY LIFE
JANUARY
1929

Deserts that "Bloom as the Rose"

Through Mexico's vast cactus forests by automobile

by ROBERT FROTHINGHAM

WHEN Padre Eusebio Kino, the celebrated Jesuit pioneer-priest, made his first trip afoot overland from Libertad, on the eastern coast of the Gulf of California, in 1768, he little dreamed that his trail would become a permanent highway for motor car traffic two and a half centuries later. And, while this age-old road has never been macadamized or asphalted, it may be said that it is just as good and infinitely more attractive than lots of so-called motor highways throughout the United States.

Padre Kino's zeal as a son of the church, and his superb ability as a technician and a builder, found expression in the construction of some of the most artistic missions in Mexico and the present Arizona, among them such celebrated spots as San Xavier del Bac, nine miles south of Tucson; Tumacacori, midway between Tucso and Nogales on the Arizona-Mexican border; San Ignacio, at Tubutama, built in 1692; Concepcion, at Caborca, built in 1697, and Pitiquito—all in the state of Sonora and all of which are still in use.

WHEREVER we find a mission, there will we find the footsteps of the worthy padre, followed by a road that winds its way through the most amazing and gigantic cactus forests imaginable, characterized, in the spring, by a marvelously beautiful flowering and the nests of innumerable song birds; and in the fall, by a rich, lush green growth which would indicate a boundless water supply.

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It is in this stretch of country between

A January morning at Celerina, St. Moritz, Switzerland

COUNTRY LIFE

THE LIFE IN AMERICA

JANUARY 1929

Editor
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R. A. STURDEVANT

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C. STANLEY TAYLOR

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COUNTRY LIFE

JANUARY

1929

Deserts that "Bloom as the Rose"

Through Mexico's vast cactus forests by automobile

by ROBERT FROTHINGHAM

WHEN Padre Eusebio Kino, the celebrated Jesuit pioneer-priest, made his first trip afoot overland from Libertad, on the eastern coast of the Gulf of California, in 1768, he little dreamed that his trail would become a permanent highway for motor car traffic two and a half centuries later. And, while this age-old road has never been macadamized or asphalted, it may be said that it is just as good and infinitely more attractive than lots of so-called motor highways throughout the United States.

Padre Kino's zeal as a son of the church, and his superb ability as a technician and a builder, found expression in the construction of some of the most artistic missions in Mexico and the present Arizona, among them such celebrated spots as San Xavier del Bac, nine miles south of Tucson; Tumacacori, midway between Tucso and Nogales on the Arizona-Mexican border; San Ignacio, at Tubutama, built in 1692; Concepcion, at Caborca, built in 1697, and Pitiquito—all in the state of Sonora and all of which are still in use.

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The silver cholla, one of the most formidable of the cactus family. Note the cactus wren's nest in the upper right center. No marauding hawk will attack him there

The red cholla (tree cactus) in bloom

Altar and Puerto Libertad where the gigantic cactus is seen at its greatest growth and in almost endless variety. Certain forms of cactus will be found all over Mexico and Arizona, but in no place on the North American continent will be found the great variety and tremendous forests that stretch for miles and miles along this ancient route of Padre Kino's, as far as the eye can reach, right down to the water's edge on the Californian Gulf. There is nothing quite like it in the whole world.

These astounding trees (for that is what they are) attain a height of from forty to sixty feet, a diameter of from four to six feet, an age of from 150 to 200 years, weigh from six to eight tons each, and consist of 97 per cent. water, notwithstanding that there isn't enough water in the whole country to cheer up a backyard flower bed. They have no tap root, the roots lying very close to the surface of the earth, and spreading out laterally not more than six to ten feet. How they manage to maintain their footing, so to speak, is a mystery that no botanist has yet solved.

That they do grow old and fall over is evident from the occasional prostrate monarchs which the traveler finds in his wanderings.

THERE are three varieties of these tree-like cactus: the saguaro, the sowesa (both Papago Indian names), and the idria, or cirio as it is known to the Mexicans. Both the first and the second are covered with thorns, while the third resembles a huge carrot, from fifteen to twenty-five feet in height, with a diameter of from twelve to eighteen inches, buff colored and seamed laterally, covered with short, bushy limbs at the foot and dense leafy growth toward the top, and frequently divided into two spear-like branches at the summit which extend upward like a grotesque pair of fingers. Like its two gigantic neighbors, it is filled with pith and grows in the rocky soil found on the mountain slopes near the Gulf.

All these plants derive their greatest sustenance from the damp atmosphere arising from the close proximity of the ocean. That, however, does not explain how the saguaro flourishes in and around Tucson and farther inland, where neither the sowesa nor the cirio and several other varieties are found at all.

THE saguaro, during the first eight to ten years of life, attains a height of less than four feet. In the following twenty years an additional growth of about three feet is attained. After thirty years they average a growth of four inches per year.

In the spring they bear a white wax-like flower, with a pale yellow center, practically odorless, but highly decorative, for which reason it has been adopted as the state flower of Arizona.

The sowesa, which is not found until within twenty-five miles of Libertad, is much larger in every way than the saguaro. It is more like a huge gnarled tree, averaging five feet in diameter, with a pinkish woody trunk in contrast with the bright green of its numerous branches. It belongs to the night-blooming cereus family, which its flowers resemble, and which remain open until about eight o'clock in the morning.

Both of these monster cactus have two points in common: they are exceedingly grotesque and fantastic, with misshapen limbs sprouting in the most unexpected places (like all the cactus family), some of which droop several feet and make a graceful curve, sometimes completely around the trunk itself. Others droop clear to the ground and go winding away through the sand for ten or fifteen feet,

when they take a sudden notion to straighten up with a trunk of their own, although still maintaining their connection with the main stem and without any additional rooting in the soil.

The other point they have in common is their popularity with the barred woodpecker, a first cousin of the flicker, or golden-winged woodpecker, of the East, who finds it easy to drill a hole in the pithy trunk for a nest. The result is that every saguaro and sowesa has anywhere from one to four families of woodpeckers stowed away in its in'nards, with an occasional cactus wren's nest securely lodged in a spiny fork of the trunk itself.

Some specimens of the saguaro are most symmetrical, with from two to four branches growing out and upward like a huge trident or candelabra. Also it produces a sort of prickly pear which is highly regarded by the Papago Indians as an article of food. Down near the Gulf, too, the ospreys or fish hawks find the sowesa a very convenient place for their nests—all of which adds to the joy of the camera enthusiast.

OTHER more modest cousins of the big fellows in the cactus family that may be encountered on this trip are the nopal, or flat-leaved cactus, with which we decorate our flower-pots at home; here it flourishes in rich, deep pinks and purples, with gorgeous red flowers having yellow-tinted edges. This is the cactus upon which the minute insect from which cochineal is manufactured has flourished time out of mind.

Then there is the visnaga, or barrel cactus, from which the thirsty traveler can always extract sufficient sweetish, watery sap to prolong life, by gouging a hole in it. Also, local confectioners manufacture candy therefrom.

THERE is nothing ordinary about the sinita or "gun-swab," crested cereus cactus, however, with its thick clumps containing from fifty to one hundred octagonal branches, sweeping outward and upward from the ground to a height of twenty-five feet; flowers open at 6 P. M., are full-blown at 9, and close before morning; nor about the pitalla, practically the same size as sinita, with circular shaped branches, thorn lined, resembling the pipes of a huge organ. When we have added to these the well-known ocotilla with its spear-headed bright red flowers, and the dangerous purple, silver, and red chollas, it will be seen that there still remains "something new under the sun" for the blasé traveler who is prone to take his scenery from the car window. Let him but break his approved cross-country journey at the old frontier town of Tucson and see what amazing things Mexico has to offer.

If he doesn't want to pilot his own car, let him do as I did: look up old John Wetherill, either at the Santa Rita Hotel or down at Rancho de la Osa near the border. He has the most uncanny sense of direction behind the steering wheel of a motor of any driver I have ever seen.

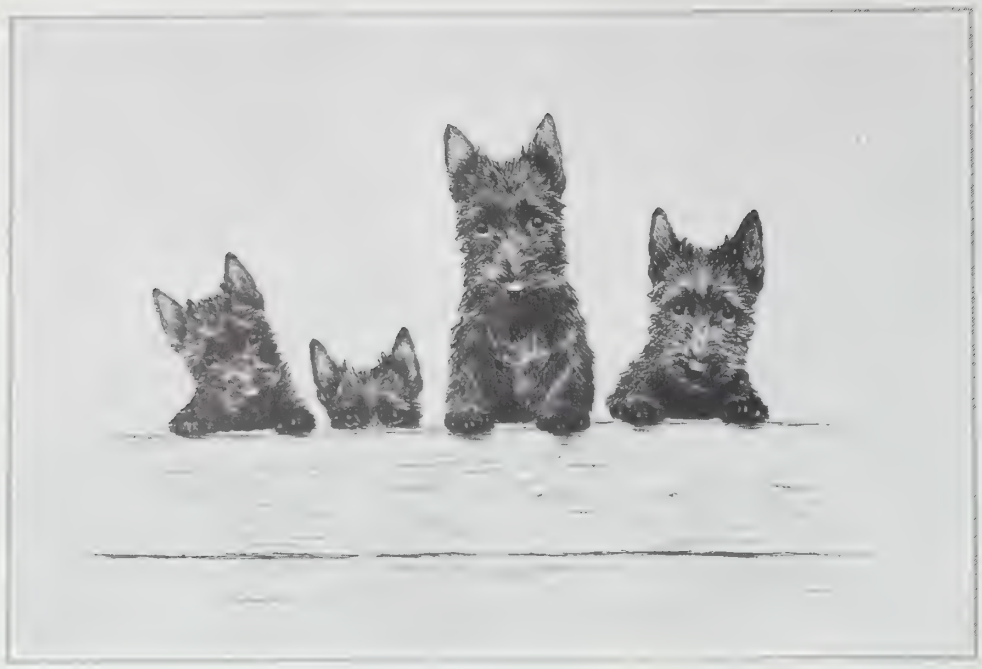
He's in his element when the moon is under a cloud and not a star to be seen, with the limitless desert stretching itself into infinity. If you can induce the old veteran to pack three or four blankets, and tell him to stick to the desert when night comes, you'll have the time of your life. Yes, and that includes your wife as well. There is such a thing as a full moon in Mexico and when she rises in all her glory and sails her silvery shallop over the desert, you may lie there on the warm sand in perfect comfort and watch the shadows shifting about a majestic saguaro, with its sky-pointing, monumental trunk and fantastic, bizarre branches, and you'll be glad you're alive.

Yucca palm (Spanish bayonet) in full bloom

Blossoms of prickly pear, or Indian fig cactus

© A. R. WILLIS

Nopal, or flat-leaved cactus, on which the cochineal insect flourishes. In the background is a gigantic saguaro



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Here's looking at you

Me and My Dog Friends

by MARGUERITE KIRMSE

Etchings by the Author

TO SAY how or when I became fond of dogs would be to go farther back than I can really remember. I was born in Bournemouth, England, and looking backward now at my childhood, it sems as if there was always a dog of one kind or another in the picture. There were also other animals, and I can remember building hutches for innumerable rabbits who increased so rapidly that I had no end of difficulty in finding names for all of them. There were tame squirrels about my home, and always donkeys on the beach to ride, and wonderful trips to the zoo. I think father and mother and my sisters and I just naturally loved all animals.

My school books provided perfect margins on which to make sketches of animals, and I can see them now, all bordered with horses, dogs, lions, and tigers—every sort of beast imaginable. Sketches of dogs always seemed to predominate, for to me they have always been so much closer to man in understanding and intelligence than any other animal.

When I grew older I went to London and studied drawing and painting at The School of Animal Painting. Wonderful days those were—sketching and painting as much as I wanted to. Hours and hours at the zoo, trying perhaps to catch just that wicked little twinkle in an elephant's eye, the play of muscle in a panther's quarters, or the solemn expression of a crane.

Then came a period of sketching for London magazines and papers and doing the winners at dog shows, and then, as fate so often twists things about, came America and New York and a sort of natural turning to dogs and horses. Things move so fast when one is busy that it is difficult to say just when certain things occur, but after years of working in oils, pastels, and crayon, I suddenly found myself working on copper plates doing drypoints of my dogs.

The author at Arcady Farm, with a small portion of her large family of dogs

TO HAVE many dogs one must have a place in the country, so I found a little farm near Bridgewater, Conn., and there on Arcady Farm in the foothills of the Berkshires I try to spend as much time as I can with my rather large family of dogs; working with them, playing with them, loving them, and being loved by them.

If dogs could talk I often wonder just how high some of us would rate in canine esteem; I am afraid I know only too well how low some of us would fall, for all too many dog owners seem to take their dog's affection so much for granted that they forget to ask themselves if they are doing their part in upholding an undying friendship and in retaining a loyalty born of love.

My dogs mean so much to me, and when I say "my dogs," I do not mean mine so much from the point of physical ownership which could be measured in dollars and cents, but mine through love and understanding which cannot be measured and cannot be bought. I always seem to feel them studying me even as I study them, and their various personalities stand out so clearly that they take on human characteristics.

PERHAPS you would like to know my large family personally and to shake paws and pat the heads of a few of them. Here come Rags the Airedale and Peter the English field spaniel—two Peter Pans who play forever. Both are still in their puppyhood and from the way they tumble about one would think they hadn't a bone in their bodies. Rags has such a quizzical look in her face and appears as if she is always trying to understand something, while Peter's jet black face reflects the solemnity and dignity of a judge—which is somewhat belied when I see him dis-

appearing out of the house with one of my bath towels in tow.

I am breeding Scottish terriers, so you will find that they predominate at Arcady Farm, This is Piggy—the name was not given her by chance. See how she smiles when she comes near; I must admit the smile looks more like a leer, but she means it for a smile except when I am holding her and another dog comes close; then it becomes a most impolite snarl. She is quite dignified, not so easy to make friends with, but a splendid friend when you know her, and every inch of her is loyalty.

This one is Nora, my shadow. I got her just after she came over from England, and I shall never forget how unhappy and homesick she looked when I first saw her, a stranger in a strange land looking for someone to love. She must have known how much I cared for her right from the start, because ever since that first day all the big heart in that funny little Scotch body has belonged to me, and she never leaves me except on those occasions when her motherly instinct prompts her to give necessary attention to a litter of puppies, which she always presents to me so proudly.

She has the true heart of a terrier and is gamest of the game when hunting. I do not believe any animal could make her give ground, yet with puppies and children she is the soul of gentleness and patience.

I knew I wouldn't have the chance to introduce Mickey, for the Irish heart of her has been almost bursting with jealousy all the time I've been telling you about the others; the muzzle that presses so insinuatingly on your lap cannot be longer denied, and you must pat that rough red coat. Look at those brown eyes so full of all the blarney of the world, and then try to resist her. She can beg the food off of your plate and the love out of your heart and then ask for more. It seems queer that so much love and jealousy could live in one body, and yet the jealousy is not the mean kind, for Mickey is always the lady—provided you don't tread too hard on the tail of her coat; as long as she gets her share of attention, and perhaps a little bit more, she is happy. She's all Irish and ready for a fight or a party at the drop of a hat, but I think of late that the party part has the greater appeal, for thanks to her coaxing ways so much food has found its way to her that she is rapidly losing her waist line.

These are June and Patsy, two Scotch lassies who just came over to me a short while ago. June is quite the patrician and frankly admits in a sweetly condescending way that she is good, while Patsy, who is little more than a puppy still, lacks that assertiveness that only the conquest of a few contended-for bones can bring.

Here are three adorable Scottie puppies, Big Boy, Heath, and Midget, each one a separate and individual personality, and each one reminding me in many ways of their mother, my original beloved Heath, who died soon after they were born. Heredity plays a strong part in dogdom, for one has the eyes and piercing look, another the voice, and the other the walk of their aristocratic little mother.

The class in deportment. The puppies are taught etiquette at a very early age

I could tell you of so many more of my dogs, of Eve and her new family of five sturdy little Scotties who are just beginning to toddle about on their short little legs; of Gray Topsy, a dour, sad Scot who looks at the world with reproach in her eyes. She is not very popular with the rest of my family, as she seems so thoroughly disapproving and her attitude is most funereal, but she has many times proven a good mother and has brought me some lovely puppies. There is also Ginger, an Irish colleen, who with all of her quiet and her sweet disposition is a most unrelenting hunter of woodchucks and other wild animals.

Now that you have met my dogs and I have told you something about them, I wonder if I have been fair to them in my estimate. I am still left wondering what they would say about me if they could express themselves, but I do think they would all forgive me for any little mistake I may have made, because they know that I love them and we do have such fun together.

They remind me so much of different people I have known, as each has such marked characteristics, and when I paint and sketch them I am always trying to bring out those individual points which make up the dog's personality. As I watch them at play and in repose, I see the innocent eyes of youth looking with wonder on a new and strange world; the leggy, gangling, adolescent youngster all out at elbows and just learning right from wrong; the debutante, hunting new experiences; mature age with its wealth of assurance, experience, and dignity; old age where they seem to sit and wait and sleep in the sun, and who knows but that they dream of some great dog Valhalla where perhaps they may some day express to a master who has loved them how much that love was returned. These are my dogs and the things I see in my dogs. Perhaps you can understand why I care for them so much.

COURTESY OF HARLOW, MCDONALD & CO.

All to the good

THE ROOM OF THE MONTH

MARY LINTON ACKERMAN, *Decorator*

One of the most interesting features of this room, from an architectural point of view, is the character of the plaster—the execution of the ornament. Little details in the furnishings, such as having the cross-stitch design on the chair pads done in unusually heavy wool to scale with the husky furniture, make for a harmony in line and form that is echoed in the relation of the colors—the old reds, dull gold, and black of the antique screen, and the reds, blues, and greens of the Jacobean linen curtains. The Copley portrait adds the finishing touch to an ensemble of distinction and charm. Dining room in the J. DuPratt White residence, Nyack, N. Y.

The Wherefore of Interior Decorating

Mary Linton Ackerman, dean of decorators, gives a few practical points on an important subject

by BETTY THORNLEY

WHEN COUNTRY LIFE goes to see Mary Linton Ackerman, it doesn't find her surrounded by yards of chintz in a brown-stone front, or sitting in the center of a permanent furniture exhibit on a fashionable side street. It finds her strictly in the cool blue-printed atmosphere of architecture in a room adjoining the offices of her distinguished husband, Frederick Ackerman, sky-high in an office building.

Outside there's a whacking big view of New York from the windows; inside there's little except a few superlatively good and rather grave pieces of furniture, a miraculously clean desk, and Mrs. Ackerman herself. Here is where she comes to think—and her name isn't even in the telephone book at this address.

Mary Linton Ackerman

Mrs. Ackerman has been thinking for a good many years, and her thoughts come out with clean-cut edges. The same architectural quality that one finds in her work as a decorator is evident in the kind of thoughts she has and the way in which she expresses them—snap—snap—none of your vague generalizations. They wouldn't go with the straightforward handshake, the steady and rather humorous eyes, the workmanlike manner, the trim tailored suit where a wrinkle would be profanation.

Characteristically, it is very hard to make Mrs. Ackerman talk about her own work. Once you get her on the subject of decoration as a whole, she cheerfully gives you an hour of her precious thinking time. She has watched the profession for thirty years, from the time when she had to dynamite her way inch by inch in order to learn anything at all, let alone practice it. She feels that to-day decorating is passing through a transition stage. First there were no decorators and no demand for them. Now any woman who likes to hang curtains, any man who has a knack for buying and selling furniture has the right to the label; and they all seem to find clients. Imagine other professions with such elastic qualification standards!

Will the time ever come when study for a definite period in a recognized school and practical work under a recognized decorator will have to precede the hiring of a shop and the hanging out of a sign? Will the time ever come when decorating, like the other professions, will be on a fee basis pure and simple—when the decorator won't have to make his profits as a middleman, any more than the doctor does on pills and potions? Mrs. Ackerman believes that time will come and at no distant date. But first the public must be educated to think of decorating not in terms of so many yards of material and so many cubic feet of furniture, but rather in terms of esthetics, technology, craftsmanship, and the genius to combine them all into a home in which life will be as gracious and enjoyable an affair as the temperaments of the family warrant.

But this is sheer prophecy—a matter of Mrs. Ackerman's hope. Turning the other way and looking backward into the beginnings of decorating history, one sees a very different picture. New York wasn't the great sprawling thing it is to-day, but a nice little compact conservative city that hadn't even imagined a skyscraper let alone zoning laws, that hadn't the faintest idea that ladies and gentlemen could ever go abroad to buy furniture with the idea of selling it again. Gentlemen made the Grand Tour at the age of twenty-one and came home with paintings. Ladies visited Paris discreetly and wore their French clothes for seasons to come. After the trip, they were in honor bound to settle down around Washington Square, married or single, and spend their lives being guided and ministered unto by the available males of the family. . . . A pleasant life, for those who liked it cut according to pattern.

BACK in those days, though not in New York, there was a strange little girl who gave her mentors trouble from the very beginning, because she refused to fit decorously into the accepted plan. For example, she couldn't or she wouldn't learn to sew—simply unorthodox right from the start. Then, too, she persisted in running away—not far, to be sure, but continually. She didn't run for the sake of running, however; there was a method by which she could always be located. All one had to do was to make the rounds of the neighborhood and find a house that was being built. Here she was, very quiet, asking few questions but looking with all her eyes, absorbed in the processes of construction. Not a brick went in, not a window grew up and was glazed that she couldn't have told you all about. She'd pick a vantage point, sit down, and stay for hours.

Why did she have to concern herself with lengths of timber under the sky instead of lengths of linen under the parental roof? Business of mother despairing, but, thank heaven, father approved. By and by the expeditions were conducted under his ciceronage, and the little girl learned more. If she had been a boy they would have said she was cut out for an architect, though even architecture was comparatively new in this country as a profession.

IN 1898 she came to New York. She wasn't very clear as to just what she wanted to learn; the fact of the matter was, she wanted to learn everything that had to do with a house—a large order even for a man. To be sure, there had been, there still were, two women who had blazed the way for her. One of them was Edith Sheridan, now retired to Italy. The other was Alice Neale of Chicago, the first woman ever to be taken into Lewis Day's design class in London. There was Mary Tillinghast, too, whom people considered important more for her painted glass than for her slightly plebeian interest in houses. Of decorating as a profession, however, there were still no signs, much less any schools in which to learn it.

But the days of the pioneers were too lately gone for their spirit to have evaporated. The girl who had to know found a man who was willing to see the compulsion of such a viewpoint and give it the benefit of his criticism. Arthur W. Dow had organized a course in composition at Pratt Institute in Brooklyn. To him came nine students, more intensely in earnest than the rest, students who knew what they wanted and would work around the clock to get it. For them he made a special class that followed him about for the kind of personal instruction and criticism they couldn't get officially, and all went merrily for a while. But even this didn't get to the root of the matter—at least not the root that the deepest digger of them all wanted to unearth. It was too much on paper. One should touch the actual things that went to the completing of a house—the furniture, the ironwork. One should learn how they were put together. To-day, this sounds like a fairly simple problem. But thirty years ago, if you can believe it, *there was no good furniture in America outside of private houses!* The whole decorative wing of the Metropolitan still slumbered in somebody's brain.

So out of New York went the girl who had to know, away to Ipswich where there lived an undertaker by the name of

Philip Clarke who was known around the countryside as a painstaking and intelligent restorer of old furniture. Like Arthur Dow, he had sympathy for the young idea that must shoot or die, so he acceded to the strange girl's request to be taken into his shop. For two summers she kept cabinetmakers' hours, wore a seersucker coat, a fore-and-aft cap, and was perfectly, ridiculously happy. Indeed she feels to-day that she was never more alive than when she sprang out of bed in the morning, knowing that she was going to take something to pieces and put it together again before night. If only she could have gone on and learned ironwork in the next two summers America would have been heaven to her, but, alas, there were no genial Philip Clarkes among the metal workers, so to this day she has more feeling for wood than she has for those cold, sleek malleable things whose artificers proved so inhospitable to her desire to learn.

AFTER this, one doesn't wonder that when Mary Ackerman was called upon in 1918-19 to give lectures twice a week at Columbia she determined to turn her classroom into the nearest thing to a workshop that could be tolerated inside those academic portals. The course should come alive—full size—if she could manage it.

So she brought in practical people, and everything that was talked about was laid out to scale right there. Next day, like as not, she'd take the class in hand and lead them out to look at houses and apartments in industrial developments, for all exclusively indoor students are in danger of getting ideas that are either impractical or too grand to be of use in everyday life and for everyday people. The decorating school of the future, Mrs. Ackerman believes, will be a huge laboratory—everything there under the fingers, everything real, three-dimensional, full size, everything to be considered from the initial stages of its construction straight through to its final placing with the rest of the things that make up the picture. And who can't think of absurd mistakes that could never have been made by decorators trained so rigorously in the fundamentals before they were permitted to try the brittle wings of their imaginations?

Of course such a school wouldn't dispense with historical subjects. An acquaintance with the conditions that produced the furniture, the decoration of any period, is necessary for purposes of appraisement. One sees the characteristic forms of the Louis periods, and only the social background against which they were placed explains them at all. One sees the present work of the Scandinavians—brilliant in color, free in line, with a broad sense of humor in its details—but unless one knows the climate, the life, the history, the industrial situation in which artist, worker, and capitalist combine to give each his maximum opportunity, one never understands the result. What people do, how they live, the way in which they think—these things produce their decoration. No school of the future would make the mistake of sinking this theoretical side of the young decorator's education by turning itself into a workshop pure and simple. The head must be educated as well as the hand.

Nor would the school as Mrs. Ackerman sees it neglect the business side. The stress, however, would be placed on knowing values rather than prices—what constitutes value, where to find value. A good decorator to-day can and does save her client money, but the best decorators, Mrs. Ackerman thinks, are those who urge their clients to spend all they can afford on good things, rather than to search, or have their decorators search, for bargains to be gloated over mainly on a price basis.

ADDED to these things learned directly in the school, it will always be desirable that the would-be decorator should know as much about architecture as possible in order that she may plan to work not *after* the architect but rather *with* him. This, at the present time, is not always permitted, architects and decorators being what they are, but it is certainly a consummation devoutly to be wished for, and one that will come only when the decorator's education is more solidly based than it is to-day.

It will always be desirable, too, that the student should know about the great collections and follow the auction events of a season in which the public is given an opportunity to pick up those rare pieces released so infrequently. For the rest of the furniture, Mrs. Ackerman believes, the decorator of the future will look more and more to the work of native craftsmen, not only because worth-while antiques bring such fabulous prices, but also because American craftsmen and their employers are bringing our own furniture to so much higher a state of beauty and rightness.

LAST of all, there is the human nature side of decorating, the thing that can never be overlooked, no matter how much the rising generation of decorators is taught, the thing that has been the basis of success for so many of the present decorators, well or ill-schooled. All decorators, who continue to have houses to do, learn how to deal with clients as well as how to group furniture. But the method varies enormously. Some of them override the poor dears, so that they live forever in the middle of a stage set in which they don't belong—a lovely stage set, but an unhappy company whose lines have a ring of falseness. Other decorators give the public just what it wants, thus constituting themselves little more than purchasing agents. Mrs. Ackerman believes in a middle course.

"First, I have to find out what you personally want," she said, looking at COUNTRY LIFE's representative as though the busy little scribbler were an important client in the flesh, checkbook and all; "then I have to use what knowledge I possess to interpret your wishes in terms that will give us both satisfaction." Which the scribbler takes down word for word, for how could anyone put it better than that?

Sometimes this matter of interpreting the wish is a long time in being worked out, because the client has ideas of his own, based on prejudice rather than on reason. Mrs. Ackerman likes to sit down and argue such points till everything is clear on both sides.

"Let us say we've decided on oak," she said, "but you want to combine it with chintz. I tell you that oak is husky, sturdy, resistant. We must have textures suitable to it. If you're sure you want chintz, then you don't want oak. We'll change the whole room—make it lighter, gayer. Will that suit you? . . . No. You come back to oak. And we begin to think in terms of wool damask for dignity or a heavy hand-blocked linen that will give you a good deal of the gayety of chintz without its feminine quality."

The result of such collaboration is a house that looks like the client, just as a good portrait would, even though those who are familiar with the technique of various artists mightn't need a signature along the baseboard to guess that it was by Mary Ackerman. No two of Mrs. Ackerman's houses are alike, just as no two faces are alike, but a study of them all would result in finding the same genuineness, the same well-bred forthright quality, the same fitness to purpose running through the entire series.

BUT aside from learning the profession herself, working in it for many years and giving thought to the training of present and future decorators, Mrs. Ackerman has another achievement to her credit, for the Decorators' Club is her own idea, and she was its president twelve times running.

In 1916, sixty-six invitations were sent out for the Club's initial meeting. Each of these went to a woman who had had at least two years of study, with five additional years' practical experience in the office of a recognized decorator, this to be cut, for junior membership requirements, to two years. Forty-four acceptances to this invitation were received, and the Club was born.

Even to-day a comparatively small percentage of those at work are eligible under the rules. . . . And so we come round to where we started. More training for decorators, says Mrs. Ackerman. Which will produce not more decorators, after the present leap-and-bounding progress of the growth of decorating considered as a business, but rather better decorators and a public better satisfied with what it gets from the truly awesome amount of money that it spends on creating a background for its increasingly critical self.

The wild mountain country of snow and glaciers known as the Austrian Tirol is the heaven of skiers

Ski Heil!

Being a diary of a skiing trip in the Austrian Tirol

by ALICE DAMROSCH PENNINGTON

February 21: Innsbrück, Austria.

When I took the train from Paris two days ago, it seemed like a very foolish expedition to have come so far and to be going even farther just for a few weeks' skiing. I kept remembering my friends saying, "If you want to learn to ski, why not go to Lake Placid or Canada—why Austria?" It was difficult to explain that the Austrian Tirol, that wild mountain country of snow and glaciers, is the heaven of skiers, and that the Adelberg School of Skiing, invented by Colonel Bilgeri for the Austrian soldiers during the War, is becoming the basis of all skiing technique the world over. The English and the Dutch flock to the Tirol, and it's fun to go to a place before all the Americans find it out and make it famous.

February 22: St. Anton on Arlberg.

St. Anton, the famous skiing center of all Austria, is really just a little village with every hotel and cottage full of skiers. It is hard to say why it is so famous; perhaps because it's quite high, and St. Christolph above the Arlberg is only an hour and a half away and always deep in snow; perhaps because it is right on the main line to Vienna and very easy to get to; and perhaps, more important than all, because it is dominated by the spirit of Hannes Schneider, one of the most famous skiing teachers in all the world. I saw him for the first time at the Hotel Post, with his hawk-like Indian face burned deep brown, with a bright red flannel shirt and long black trousers on his lean, graceful figure. He has four or five teachers under him and a couple of hundred pupils. He visits each class for a few minutes every day, and no one is promoted without his consent. Hannes Schneider's word is law. St. Anton is crowded and it is dark; the sun even now in February does not come over the mountain ridge till well after eleven, and the snow has melted and refrozen into icy slopes, but it is a world of skiers bound together by a common purpose—skiing—and to me about the most thrilling place in Europe.

After lunch we started up the steep western slopes. The sides of the mountains shoot down so steeply into St. Anton that it was only after we had zigzagged up quite a way that I saw how the country breaks back into lovely fields and hills of every kind. We put on our skis.

The beauty is so intense it almost hurts. The pine trees have such grand dagger shapes and everything is so clear and dazzling. I had to wear yellow glasses till well after four o'clock. All around were *ski laufers*. On the next hill, the class of beginners' were practicing their neat curves—stem bogen, they are called. Two hours was enough for one the first day. My back ached, and the muscles in my arms and legs as well.

February 23:

St. Christolph, on top of the Arlberg, is buried deep in snow, and the way up is incredibly beautiful. Is there a mountain in the world more fiercely lovely than the Patteriol? Skiers, skiers, all the way, little sleds careening down the road past us. One terrible avalanche had swept down over the road, but of course a way had been cut through it. Apparently a week ago there were two heart-breaking days of rain that went as high as 3,000 meters, and all the mountain sides of Switzerland, Voradelberg, and Tirol ran down in devastating avalanches, great tumbled masses of snow that are twisted and frozen in strange shapes, and very hard to get through. An avalanche is a terrible sight until new snow falls and blunts its distorted edges. Every one is longing for more snow.

February 24: St. Anton.

Yesterday was really grand. At eight o'clock we had our skis over our shoulders and were on the St. Christolph road, all cold and gloomy below where we were, but the sun racing down the slopes to meet us. So incredibly beautiful! It's a good hour and a half climb on foot from St. Anton's 1,200 meters to St. Christolph's 1,800. We were almost the first of the army of skiers, and we kept seeing them down the curves of the mountains. At St. Christolph I began really working at last. The snow was hard and had not softened in the sun, and I was thrown over and over again. Leaving St. Christolph and going down the other side of the pass to Steuben was a terrible jaunt.

The road had avalanches over it at least half the way, and it was despairing work trying to ski on the packed uneven avalanche snow with a sheer drop down the mountain on one side. I could not stem in such hard snow, and fell over and over again. Finally I skied down the mountainside into the valley, striking off from the road on a long slant, in a gingerly, effective way. The rest of the way to Steuben was pretty rough. I made terrible falls in the icy ridges of the road and was glad to rest my aching self for half an hour at the *gasthof*. Steuben really has lots of charm.

Then a dear little road with soft snow slid into Langen, nice for beginners because so gentle, but just one mass of sleighs and skiers—a very pretty sight. At Langen the train dipped us in no time into the St. Christolph tunnel and back to St. Anton.

The Zuckerhutl "seemed as upright as the wall of a house, but of course it wasn't"

February 26: St. Anton.

I'm glad to be back. Terrific two days! We started day before yesterday for the Ulmer *hutte*. It lies high in the mountains over Christolph. From St. Anton we went a back way through a steep valley filled with the biggest avalanche I've ever seen. They said it was forty meters deep. We all slipped and slid and fell over and into it, and there was that terrible moment when we thought we were nearly there, and then discovered the hut still way above us. We could hear high up the voices of the people sitting out in the sunshine. When we finally panted in, I drank four cups of tea with lemon before I could touch a bite. Delicious to sit down wearily on the little veranda in the sun, St. Christolph far below, the way to Steuben and Zurz on the right, and behind a great jagged comb of rock and snow, leading up to the Valluga. Sohm said we had taken two hours longer coming up than we should have.

A boy shot down the mountainside on his skis and made some beautiful back-turning jumps over snow precipices. He was an exceptionally daring skier. We peered down at him like featherless robins on the edge of a nest—I'm afraid I haven't even a tail feather!

The next morning we climbed the Valluga. I think it was really silly of me to have attempted it in such icy snow only my third day on skis. It took me about two slippery hours to the Joch where we took off our skis before the rock climb. It went off sheer on both sides with a view down to nowhere. We got up all right, although ski boots without nails are bad for climbing. The top of the Valluga is small. Two other parties appeared, one with a phonograph which a knockabout Innsbrücker had lightly carried up because he thought it would be nice to play tangoes 2,850 meters high! The music sounded very defiant in a ring of hundreds of jagged snow peaks and glaciers.

It was rather wonderful to get down to snow again, but I found when we put on our skis that my knees were trembling, and all the way back to St. Anton I fell over and over again, and I know I never skied worse. Everyone was ashamed of me; I could not make curves over the icy snow, and we had to get down 1,500 meters somehow (4,700 feet). I thought I should die. Terrible slopes with nothing to do but slant down them, kick turn, and slant back. Once I lost a ski and by some miracle it turned and stopped. It might have gone on to kingdom come—I almost wished it had! We were all pretty dead beat. On the last icy hillsides after the sunset, we all had to take off our skis and struggle down with them on our shoulders. I was completely discouraged about my skiing, but felt better after a hot bath at the Post and dinner.

February 29: Gargellen-Voralberg, Hotel Madrisa.

This is a grand place, but getting here is a *tour de force*. First the express from Anton to Bludenz; then a toy train wound us up from Bludenz to Schruns through a little valley with a trout stream and blossoms, where spring really had arrived. At Schruns we changed again to a post automobile, reluctantly abandoning all our baggage in a forlorn pyramid on the station platform because there was no room for it in the car; then to a sleigh, and finally proceeded on foot.

There is something rather like a fairy tale about going into a new country for the first time all alone. The snow became deeper and deeper up through enormous pine forests beside a rushing glacier stream. It was very lonely—only one man passed me, hauling wood.

"*Gruss Gott!*"

"*Heil!*"

and then up over a little bridge and into another forest.

The Hotel Madrisa with a few houses and one little church stands all alone in a high sweet valley, and there is literally nothing else, not a shop, not another hotel, not even a *gasthof*. The farmers come into the hotel for their drinks, which makes it all very pleasant.

We hired a *träger* to carry all the lunches, thermos bottles of tea, and extra wind jackets when we started from the hotel in the cold, cold morning, with long sealskins fastened to our skis to keep them from slipping. First we climbed straight up the valley through a hard avalanche, then over an enormous buckle to a marvelous ski terrain, terrific slopes at any angle, with all sorts of little slopes and mounds to christel against. The wind was bitter but climbing was easy, even through a long second avalanche. I was suddenly seized with a mountain fever to do well. Sohm laid me a splendid course, and I found myself on the heels of his skis with hardly a spill. Over the avalanche was exciting practice. We zigzagged back and forth; the snow was cruel, packed hard as ice, and terribly

broken—our feet were often on levels of two and a half feet difference. The whole secret of skiing is, when you feel trouble coming, not to follow your instinct to rear away from the snow, but to train yourself to get lower and lower to meet it, practically to sit in the snow every time there is a bad bump. Going suddenly from powdery snow into hard rigid snow was also splendid practice. I realized for literally the first time that I wasn't at all frightened, that I did not want to pull away, but tried to meet everything head on.

Back at the Gargellen Alan, the poor *träger* caught up with more tea and food. He had very pitiful skis tied with bits of string and wire. He told us how the month before, while hauling wood, he had been buried six meters deep under an avalanche. He could breathe because he was caught between two pieces of wood, but the snow pinned him so tightly that he could not reach his pocket, where he had a flask of schnapps. The avalanche fell on him at six-thirty in the morning and his friends, by some miracle, managed to dig him out by three in the afternoon. I asked him if they had carried him down to a doctor. "Oh, no," he said, "it was only three o'clock so I went on hauling wood."

March 2: Gargellen, afternoon.

We started to-day in an icy wind, the bane of all skiers, but later in melting hot sun up through a frightfully steep forest of red pine making bright blue shadows down the snow. There were tracks of foxes and deer, and we startled a sort of blue grouse. We rested a few moments at the tree line, then another good back-breaking climb to the top of the Schaafsberg, but not hard at all. The wind died down for a happy twenty minutes while we ate our brown bread and burning hot tea with cognac, also chocolate and an orange.

The wind had ruined the snow for the run back, but I really didn't mind as I'm learning all the time. The snow was bad, first an icy fast patch, then a streak that suddenly slowed one up. At the end when I began to get tired there was another ancient avalanche, very steep. Ski—kick turn, ski—kick turn, and finally my morale began to go. The last twenty minutes, of course the steepest, I kept falling at the end of each little run. It was pretty nice to stumble bruised and frozen into the little hut at the bottom, and to find it *bewirtschaftet* with a fire going and a cup of scalding hot tea waiting, with the remains of the cognac.

March 4: Gargellen.

It was a day when all Gargellen was so beautiful that it almost hurt to be alive. Spring came rushing up the valley from Monteformerhüsle and winter slid down the mountain from the Madrisa-spitze with a few snowflakes. The sun was deliciously hot. We skied all afternoon without hats or coats. Did I once make a resolve to wear a hat and not sunburn? It is hopeless—I have been hatless and capless for days.

March 5: Gargellen.

Two more days swept away, and such wonderful tours! Yesterday was really our best one so far. At 8:30 we were all off for the Wintherthal with the determined swing of those who know they have a long climb ahead. Our faithful *träger* was with us carrying ten lunches and three thermos bottles of tea. We must have crossed seven avalanches, but none of them very difficult.

Finally we stripped the skins off our skis and started back. One glorious sweep after another over the *mulden*. I never dreamed of such sport. We kept high over the avalanches in long thrilling runs so fast that the tears ran out of my eyes. Such fun, such fun! There is something about a five-hour climb on skis and a long run that is soul-satisfying like nothing else in the world. We were all proud and happy.

The indefatigable Herr Sohm spent the entire day taking us each in turn for practice. I had my first hard work on Christianias, and I realize now that skiing means nothing unless one has that sense of the snow slipping under one in a beautiful wrench. Of course the falls are terrible, because at first with any tempo at all the skis cross behind. I took some awful tumbles, but in the afternoon, reward. A little snow storm blew down the mountains, and I climbed eleven times to a really awfully high slope way back at the hotel. My skis had just been waxed, and I could make four stem christels to the right and three stem bogens to the left. I couldn't christel on the left side but it was such fun swinging down the other side. Every skier in Gargellen was somewhere on the slope, so the ones that went high up had to pick a neat track.

A breathing spell between long, gloriously breath-taking swoops

I took one terrible tumble down a slope that slid me right through the Gargellen ladies beginners class. I shot through on my back like a bullet, simply terrifying the ladies, and infuriating their fat teacher. I don't blame him. The eleventh time I climbed up it had grown quite dark, with the Madrisa-spitze looming out of the clouds as though the weather might be lovely again to-morrow. It was nearly seven—mysterious and beautiful, and hard to tell the dip of the slopes. I had a last lonely run with one long swoop to the door of the hotel. What a life!

March 11: Innsbrück, Hotel Tirolerhof, Sunday morning early.

It is snowing all over Innsbrück, so skiing ought to be grand. In ten minutes I must pack a rücksack for eight days, and each thing I need is in a different suitcase.

For the moment the Tirolerhof, a breakfast tray in bed with delicious coffee, steam heat, bells, seem rather perfect, and just the thought of the little Franz-Senn *hutte* 2,180 meters high, deep in snow at the tongue of the Alpiner glacier, so crowded that we may have to sleep in the *Matrotzen lager*, seems awfully cold and far away! Will I ever hoist myself up there by this afternoon, and how far will I have to carry my skis before the snow is good enough to put them on? And will I be too scared to climb the Ruderhofspitze? At the moment I don't want to climb anything, just stay in bed and lazily look through the heavy German lace curtains at the snow falling and melting on the chimneys of Innsbrück. But only eight days more in Tirol—only eight days—I can't afford to waste a minute—up!

March 13: Franz-Senn Hutte, evening

We are sitting on wooden benches around the crowded end of a corner table in the Franz-Senn, in front of us the empty pitcher and glasses of a hot red *glüh* wine. There are about fifty skiers in the little room, and practically every one is a good runner. They are really quite a sporting crowd. Two days ago we left Innsbrück in a heavy snow storm and came up here. . . .

We got up at six thirty. Bitter cold in the *Matrotzen lager* trying to take off pajamas and dress under the blankets. As usual about forty skiers were all inspired at the same moment to try the Ruderhof, and a little before eight we were all putting on our skis in the yard of the hut. All the mountain peaks were blazing in pink sunlight, while we stood in the cold, dark shadows stamping and straining at leather and steel bindings. Every time I tried to blow that inevitable drop from the tip of my nose the handkerchief froze. I felt simply great after two long nights' sleep.

On top of the glacier we came into sunlight for the first time, and I took off my mittens. The long even track made going a pleasure. Every one behind had dropped back, or stopped to eat, or given up the Ruderhof and turned off to another glacier for the much easier Hinterbergl. The wind was quite bitter, but we found a deep sunny hollow in the snow where,

after three hours, it was good to take off our skis for a few minutes and eat brown bread, chocolate, and an orange. Then the last climb to a sort of sweeping semicircle of snow that rushed steeply up to the jagged rocks of the Ruderhof. I kept wondering how we could possibly get up, it looked so steep, but we took two more long serpentinas to the last possible point where one could ridge along without side slipping. There we took off our skis and left them standing in the snow to dry. It was so steep that they almost leaned against the snow where we stood them up. Then our leader started straight up with deep steps in the snow and a ski stick in each hand. I kept right behind him. When we reached the rocks we jammed the sticks together in one hand and found a hand-hold with the other. The trouble was that the rocks were very insecure and kept coming off. I was quite scared, although it really was very easy, and it needed quite a few "*gut gegangen*" and "*tadel los*" to get me to the very top. And there the sentimental Tirolers always say "*Heil, heil,*" and every one shakes hands with every one else.

March 16: Dresdener Hutte, Sulzthal.

We held a council of war, and as I had just three days left, we decided to go over the Daunjoch to the big Dresdener *hutte*, the pride of all Tirol, and from there to-morrow do the Zuckerhutl, the highest mountain of all in this part of the country, 3,511 meters.

It was the coldest day we have had and the Daunjoch is a three-thousander in itself, so it was quite hard to get really warm even with the climb up in the glittering sunshine. The Sultzthal glacier oozes down through a tremendous sweep of mountains and is indescribably beautiful. The Wilde Leck is a terrific peak, and on the other side is the mighty Schrankogl with the wind sweeping the snow at the summit straight up into the air like Captain Noel's pictures of Everest.

The Daunjoch is a narrow ridge of snow between the two stony peaks of the Daunkogl, and the wind whistled so fiercely that we did not even wait to look at the view, or to take the skins off our skis until we had dropped down the other side to some sheltering rocks steaming in the sun. There we waxed our skis and ate lunch, our last piece of chocolate, and next to last orange, with very inadequate brown bread, a memento from the Amberger *hutte*.

Below us was the wide sweep of the Unterthal, and a tremendous circle of new mountains, all deep in snow. Far on the other side was the Zuckerhutl standing out because of its neatly rounded white head. I don't think I will ever find anything to compare with the strange sensation of adventure that one has after toiling up to a joch and then peering with the "wild surmise" of stout Cortez into a new mountain country.

The run down was steep but easy and nothing could have been a more cheerful contrast to last night than the large beautifully built Dresdener *hutte*. It is more like a hotel than a hut with various *gast zimmers* which are opened in summer. At present, as there are only about fifteen of us here, we all eat in the kitchen This

It takes practice and many tumbles before one can jump—and land successfully—on skis

is for warmth, of course, as the kitchen stove is the only spot of heat in the whole hut. I have a big bedroom to myself, a level bed—I tested it—and eight new blankets, and a wash stand and mirror. Except for the fact that it is icy cold, it is luxury.

About ten thirty, I plucked up enough courage to button up my sweater and go to bed. Out in the dark corridor the cold hit me like a sword. My hand shook so that I could hardly hold the candle, but once in bed the eight blankets were really quite cozy, and I even imagined that the room itself had a faint warmth, until the next morning I saw a glass of water on the table frozen into a solid block and the glass cracked.

I fell asleep with just one thought—the horror of dressing in that cold room. I pulled my black skiing cap down over my whole face so that it would not freeze. When I woke and pulled up a corner of it to look at my wrist watch it was nine thirty! I cannot possibly express my disappointment. My very last day and already too late to do the Zuckerhutl!

Downstairs in the kitchen, while I drank my coffee, the others appeared one by one—they had all overslept after our bad night at the Amberger. Before we could breakfast, wax our skis and bind on the skins, and generally fix up for an all-day expedition, it would be well after eleven. The men at the next table shook their heads and said we could not possibly do the Zuckerhutl. The snow would be too *verharshed* and we might get caught out after dark. I was so disappointed that I would scarcely speak to anyone. We conferred hastily in a corner, and then decided to try the Zuckerhutl the next day, and after a couple of hours' rest in the hut, go on down to Renalt, which would still get us to Innsbrück in time to catch my train and make the steamer. It sounded pretty arduous and I felt that the Zuckerhutl was doomed.

We started up the mountain side for a short run. The snow looked quite good, so I said the others could go on without me and climb what they wanted, but that I was going to stay and practice stem bogen. There was a long silence. Then someone said elaborately that, of course, it was only an hour from the Joch to the Schaufel-spitze, or an hour to the Bildstockel Joch—or really only a short hour and a half, not a minute more—to the Zucherhutl! Four broad grins—the cat was out of the bag. We were already half way to the Zuckerhutl!

Herr Baumeister, the author of this plot, his little moustache bristling with pleasure, was already on his feet putting on his skis. Half way to the Zuckerhutl! What difference that it was almost afternoon, that already the shadows were lengthening across the snow, and that it was bitterly cold. Everything looked wonderful again to me.

Soon we were right at the bottom of the famous Zuckerhutl itself. We took off our skis and were carefully roped. Going up was not too difficult—I don't suppose any real mountaineer would have thought anything about it at all. I tried to keep my eyes on where I would dig the point of my little ski stick. The steps went straight up—it seemed as upright as the wall of a house, but of course it wasn't. All the time my one thought was, "How shall I *ever* get down?"

I took fearful glances at all the peaks of the Dolomites, all the Rosengarten, Latemer, Selle, Marmolata. The Dolomites are strange, incredible mountains. On the other side a great sweep down the Inn Valley and thousands of mountains, hundreds of glaciers, and sunset on them all, with a bitter cruel wind.

We started down in reverse order, and I was so cold that when I would look down all I could see were my own shaking knees. It took forever. The man with the red muffler was slow. I was slower, and by the time we had each paid out his few yards of rope many minutes had passed.

However, we made the pleasing discovery that the snow was glorious. The sun had not melted it enough for the freezing to spoil the powder, and the entire run back was quite wonderful. There was still a stain of carnation in the sky when we finally reached the hut—almost seven o'clock.

And then the next morning—so little more to write—my last run of all from the Dresdener *hutte* to Renalt. A few farewell "*ski heils*" at the door of the hut, then down such a steep way back to civilization! As we sped down the icy valley back to the tree line, back to a rushing glacier stream and even patches of earth, I kept thinking, "This is my last ski tour, this is my last ski tour. I'm so tired, but I can't bear this being the very, very last."

The Growth of a Country Home

The estate of Mr. Arthur E. Newbold, Jr., at Laverock, Pa.

MELLOR, MEIGS & HOWE (OFFICE OF MELLOR & MEIGS), ARCHITECTS

IT IS interesting to be able to present, for the third time, illustrations of the estate of Mr. Arthur E. Newbold, Jr., at Laverock, Pa.

In 1923 we published illustrations of the first part of the development of this place in an article entitled "The Farm as a Picturesque Asset." This showed the sheep fold, pigeon tower, goose pond, etc., which may be seen on the plan shown below.

Again, in 1925, after the house had been brought into key with the farm development, we brought out a second showing of this place, covering the house and its immediate surroundings.

Beginning last autumn, the swimming pool and loggia pictured here were built, completing the western development of the place, which had always been overlooked before.

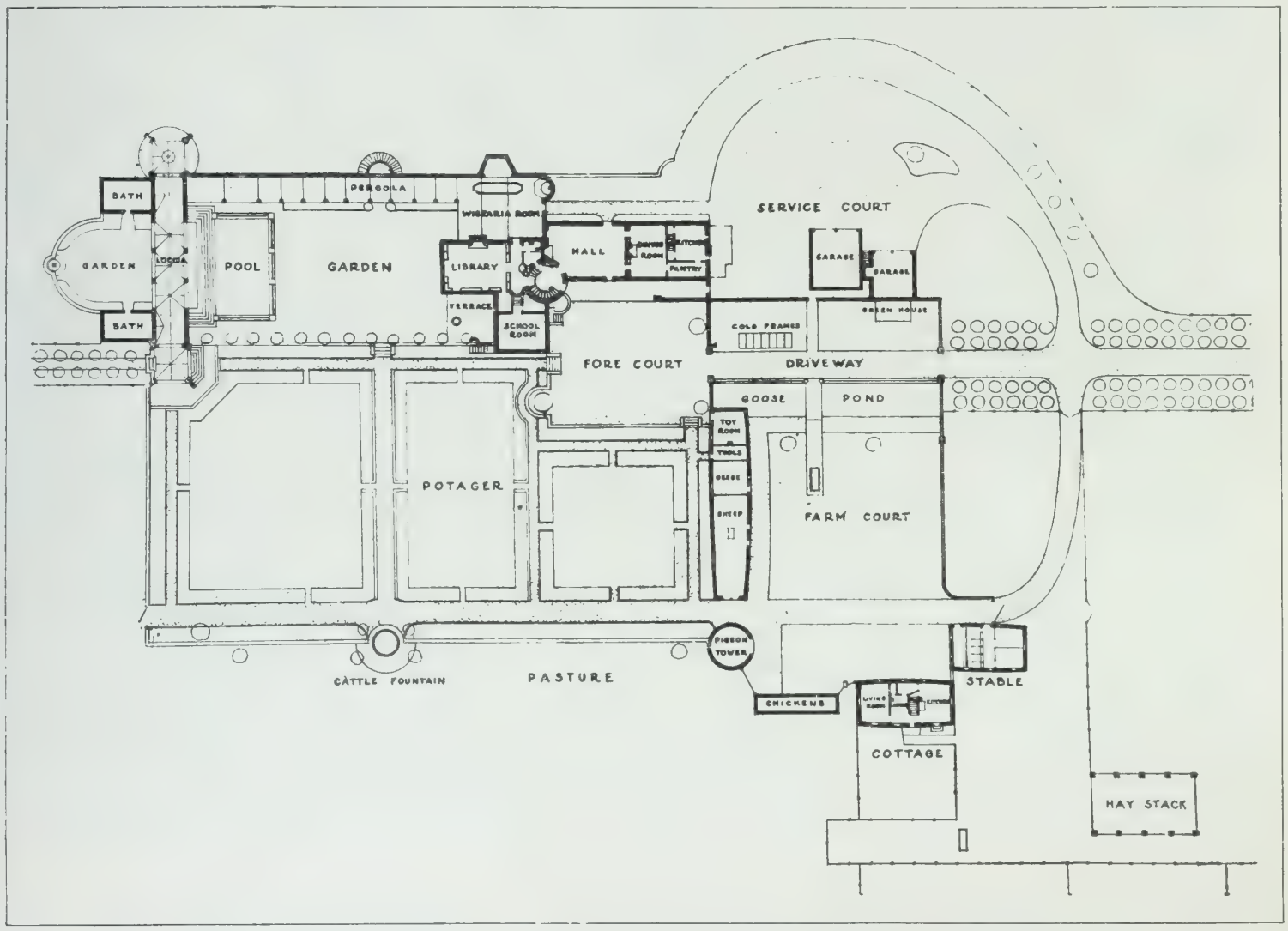
"Westward the course of empire takes its way."

It is interesting that in the development of this place the same motion in a westerly direction has, perhaps intentionally, perhaps instinctively, taken place. As we come in the main drive we pass through the humblest features, to begin with, such as the sheep and the geese and the ducks—namely, the farm court.

Next, we come to the forecourt, with its house; and in the house there have to be, naturally, dining rooms, bedrooms, bathrooms, kitchens, etc., In short the necessary functions must be fulfilled as well as the unnecessary.

Finally, in the swimming pool we come to the house-owner at play. Here there is no particular excuse for doing it at all unless it is done well. The scale is unstinted, and the whole has been carried through with a generous hand. By "generous" is not meant the expenditure of large sums of money, because all the materials used are of the simplest possible character. But the effort has been made to use only permanent and honest materials, with sufficient scale to make the design a thoroughly practicable and usable one.

It is gratifying to be able to illustrate a place which has developed slowly—in fact, over a period of seven or eight years. Only in this way can satisfactory results be achieved, as, when architecture is brought into existence too quickly, sufficient time does not exist for the proper absorption of one part before another part is undertaken. When it is built slowly and organically, the new seems to fit into the old in a way that cannot be hoped for if it is all done at once.



This plan of the Newbold house and immediate grounds should be used as a key to the photographs on the following pages. Frequent reference to it in connection with the pictures will give a clearer idea of the unusual and distinctive charm of the design than can be gained from the pictures alone

[illegible] page) is the high-water mark, and the turning on of the water in the pipe from above creates a series of waves that clear the surface in the space of five minutes, the surplus water running over the coping into the gutter of loose bricks set flush with the lawn. The wholly charming effect is of a container brimful and some five inches above the lawn level

The pool in its afternoon shadows. Through the large arches may be seen the entrance to one of the two bath houses, both of which are roofed with a brick vault, thus creating a pleasant, lofty, cool space in which to dress, instead of the usual small and uncomfortable wooden house generally used for this purpose. All of the windows in these bath houses are placed so high from the ground that it is impossible to see into them from outside, so that they need not be shut when the houses are in use

Two views looking toward the west, showing the house through the arches and across the pool. The flower pots at the top in the smaller illustration are easily watered, as there is a ladder extending to the roof, and a hose there tapped from the same supply that feeds the pool. The flower pots are laced to an iron rod along the top so that heavy winds will not blow them down. The hanging lamp in the center was executed by Samuel Yellin, as was all the rest of the iron-work about the house

Above. View from the north loggia, looking through the barrel vaulted ceiling. In this illustration the table is set for dinner, for which purpose the loggia is not infrequently used. The lower picture, taken looking out into the pasture fields with the sheep in the foreground, gives some idea of the idyllic quality that comes of treating the farm animals as beautiful and intimate parts of the home setting. When one passes through this iron gate one is actually in the same field with the animals

Above. The arch-staircase leading from the principal bedroom to the garden, showing its relation to the house and to the surrounding architecture, with the various vertical elements such as the tall window in the center of the gable, the chimney stack, and the stair tower

A more detailed view of the entire staircase composition, pictured from the side opposite to that shown above, is presented on the preceding page, with the grille open. The view at the right brings out more clearly the arch itself and the fact that it is a true arch and self-supporting. Note the extreme thinness at what might be called the crown of the arch, which gives a very desirable effect of lightness. The whole element constitutes almost a flying buttress to this part of the house

The wistaria room (measuring about 24 x 40 feet, and 20 feet high) is the terminal feature of the grapevine covered pergola, and one of the most satisfactory elements of the entire design. At breakfast time it is in deep shade, and the breakfast table shown in the center is in daily use. The wistaria is an old one, transplanted to its present location

The southern loggia, looking east on the long axis of the whole design. This photograph was made early in the day and gives a true impression of the loggia as it appears at about eight o'clock in the morning. As may be seen, it commands a view of the potager, and is one of the turning points of the design, being on two quite important axes

"White birch saplings, the black splashes on their bark standing out vividly against the [illegible] like gigantic feathered quill pens"

Snow on the Hills

by WALTER A. DYER

Part II

Illustrations by Walter King Stone

SNOW was still falling when I went to bed last night. No moon or stars were visible, but the world was not dark. It was bathed in a soft pervasive effulgence that seemed somehow beneficent and kindly.

This morning we awoke to a world transformed. To one who had never known snow it must have seemed miraculous, the suddenness of it startling. Color and form and the whole aspect of nature had been totally changed in the space of twenty-four hours. Nor did this morning bear much resemblance to yesterday, for the storm had ceased and the sun and clear skies were adding their glory to the scene.

Walter King Stone, who is not only an artist and a naturalist but a member in good standing of the Benevolent Order of Chionophiles, has written me an enthusiastic letter about snow, in which he says: "A snowstorm produces the swiftest and most complete change of the whole year. Yesterday, tree trunks and sapling stems, weed stalks, stone walls, fence posts, and all upright objects were more or less merged into the leaf mold and dead grass out of which they sprang and which was their background. To-day they are sharply defined and etched against the white snow. Contours of land which were not sensed before are suddenly revealed. We see trees and shrubs marching into hollows, and knolls rising in front of them."

I wonder if any other part of the world has produced so many chionophiles in literature as New England, which has always been noted for its hard, long winters. Emerson, Bryant, Longfellow, Whittier, Thoreau, Lowell, Beecher, and many others have celebrated the snow in prose and verse. I am especially fond of James Russell Lowell's essay, "A Good Word for Winter," in which I find this passage describing the transformation:

"And what is there in nature so beautiful as the next morning after such a confusion of the elements? Night has no silence like this of busy day. All the batteries of noise are spiked. We see the movement of life as a deaf man sees it, a mere wraith of the clamorous existence

"Wild grasses, gone to seed, and looted by the siskins and the juncoes, lifted their delicate, lacy heads above the snow"

that inflicts itself on our ears when the ground is bare. The earth is clothed in innocence as a garment. Every wound of the landscape is healed; whatever was stiff has been sweetly rounded as the breasts of Aphrodite; what was unsightly has been covered gently with a soft splendor, as if, Cowley would have said, Nature had cleverly let fall her handkerchief to hide it."

This muffling effect of the snow upon the harsher sounds has been observed by Mr. Stone, who gives me his impression of the acoustics of a snowy landscape: "There is a hush. Sound does not rebound from snow when newly fallen. It seems to be absorbed. This is especially true when soft snow clings to tree branches and twigs. When it becomes packed and hard and the air is clear and cold, then the barking of a fox on a hill a quarter of a mile away is sharply audible; but on a day when the woodland is a fairy place, when all is white above and below, then the call of the chickadee is slightly muffled and even the scream of the blue-jay, which threatens to tumble a load of snow on your head, seems to be softened."

Out into this splendor and this quietness my companion and I fared afoot. We were not the only chionophiles abroad, for children and dogs were frolicking in the snow and the music of sleighbells was heard in our land.

What a chionophile a young dog is, to be sure. How he dashes around in the snow in a sort of mad ecstasy, biting at it, burrowing his nose in it and then sneezing loudly, playing all sorts of aimless, nonsensical tricks with it as though it were something alive. I envy him his freedom from restraint. Play is one of the great needs of the human soul; it is the enemy of senility. The more I can be like a boy or a dog in the snow, the happier I am.

The world was radiantly beautiful, the sunshine bright and golden. Countless jewels twinkled and sparkled on the surface of the snow. The air was utterly clear and the mountains seemed unbelievably near. All the hillsides were embroidered in silver, and above all was spread a cloudless sky of cobalt.

The winds were still blowing and the drifts reforming, but by the time we had reached the open country the wind had died down and the landscape had taken on an aspect of stability. Before us lay a five-mile interval of snow—on a flat, unbroken, monotonous white, but cunningly graded with highlights and shadows, hollows and dunes and valleys and ridges, set by long winding roads, paved by brass, upstanding trees. Not was the snowy expanse at a dead white, for there was yellow in the sunshine and blue in the sharply defined shadows, and just enough color, green in the evergreens against the blue sky, to save the color scheme from garishness. Where the hills lifted their rounded shoulders I detected a touch of amethyst.

We reached at length the farming section and heard chickadees calling from the orchards. The country roads were choked with snow and the tops of gray stone walls just peeped above it. The brooks, so sunny and dancing and talkative in summer, were ice-bound, but here and there we caught glimpses of dark, mysterious waters and heard their subdued winter song.

We began to take note of what Emerson called "the north wind's masonry . . . . . the frolic architecture of the snow." What a consummate artist the snowstorm is, to be sure. What versatility it displays. It paints the landscape with mile-wide vistas and it fashions small and intricate jewels. We observed the long slope of a snowdrift in the lee of a stone wall—a perfect curve—and fantastic modeling around standing stooks of corn. Every field had its rounded dunes and hillocks of snow. Beside the road the wind had blown the drifts into a series of overhanging cornices and caves, filled with crystals that sparkled even in the blue shadows. Some of them were like ocean breakers arrested by magic in midwaves and turned to marble.

The effort of climbing the slippery hill was a positive physical pleasure. We inhaled deep draughts of the pure air, as invigorating as cold water on a sultry

day. There seemed to be a tonic quality in it.

Presently we became aware of a genial warmth in the sunshine. Undoubtedly the mercury hung low in the glass, for we perceived no sign of thawing, but we were conscious of a vigorous glow in the sun's rays and threw open our coats to get the full benefit of it. I am inclined to believe that there is some special therapeutic virtue in winter sunshine, and that the more we can get of it the better.

"What fire," asks Thoreau, "could ever equal the sunshine of a winter's day, when the meadow mice come out by the wall sides and the chickadee lisps in the defiles of the wood? The warmth comes direct from the sun, and is not radiated from the earth, as in summer; and when we feel his beams on our backs as we are treading some snowy dell, we are grateful as for a special kindness, and bless the sun which has followed us into that byplace."

Whatever you may say of cold mornings, there is a beneficence in a sunny winter noon that is a positive delight and refreshment. The morning frost has left a tang in the air and the skies are smiling. The sunshine strikes down with noticeable vigor. It reaches to the very bones and stirs up the chemical activity of the body, grown sluggish through much sitting in heated rooms. It does not burn and stifle like the heat of summer but warms one gloriously.

The landscape smiles on a winter noon, smiles blandly and drowsily. It is not wakeful and vivid and restless as in summer, but reposeful rather. There is a soft, hazy, purplish light on the hills. The bare branches of the deciduous trees, not now desired for shade, trace arabesques of infinite delicacy against the sky. Blue-jays and chickadees call to their friends and starlings hold noisy conclaves.

Winter is not without its flora, if one will accept those flower ghosts which autumn has left behind. We found gardens of weed tangles along the roadsides and the banks of brooks. Wild grasses, gone to seed and looted by the siskins and the juncoes, lifted their delicate, lacy heads above the snow. Purple wild blackberry canes lent color to the thickets. Wild clematis on the old stone walls showed little bearded heads where white, starlike flowers had bloomed in summer. Phantoms of wild carrot and yarrow, asters and hardhack stalked across the snow, casting before them intricate traceries of shadow. The breeze rustled empty milkweed pods, and at the edge of the wood, protected from the wind, each tansy head was a ball of frosted glass and each goldenrod wore a cap of ermine.

All the trees and wild shrubs were weighted down with snow; each branch and twig bore its glistening, woolly burden, and no two kinds of trees bore it in just the same way. Maples had ridges of snow on every naked branch; brown leaves that still clung to the oaks were heavy with it; spruces and hemlocks, looking like Christmas trees, had a sturdy, patient look under great cottony masses; the feathery pines bore their sparkling load more jauntily, while white birch saplings, the black splashes on their bark standing out vividly against the snow, looked exactly like gigantic feathered quill pens thrust into the drifts.

We paused to study a splendidly symmetrical hemlock, its lower boughs bent nearly to the ground in curves of rare beauty. If a man had undertaken to lay that heavy mass upon them all at once, he would have failed clumsily; nature accomplished it with canny patience, flake by flake. And each flake was a symmetrical crystal of wonderful and intricate craftsmanship beyond the skill of a Benvenuto Cellini.

We came upon a tall larch carrying a store of small rounded cones, its denuded twigs forming a tracery of infinitely fine lines against the sky. And again a towering, straight tulip tree, bearing brown husks of flowers that had been well-nigh invisible among the summer leaves.

As we passed into the woods, the gentle wind blew little smoky showers of swansdown upon us, and I was reminded of Robert Frost's perfect bijou poem:

> The way a crow
> Shook down on me
> The dust of snow
> From a hemlock tree
>
> Has given my heart
> A change of mood
> And saved some part
> Of a day I had rued.

It is always vernal in our woods. Clumps of glossy laurel nestled among the pines, and wintergreen, spotted wintergreen, two varieties of ground pine, and pipsissewa thrust their green heads through the snow. Here and there we discovered the little black berries of clintonia and frozen clusters of the scarlet fruit of Jack-in-the-pulpit, while near the edge of the wood there hung from the branches of a young poplar globular bunches of dark blue berries, fruit of the ill-named carrion vine.

All the way we had been on the lookout for the autographs which the small wild folk of field and forest write upon the snow. We were not the first to pass that way. Tracks of rabbits, always unmistakable, crossed and recrossed our path. At one point, under an apple tree, there was evidence that Mollie Cottontail had burrowed for a frozen apple. At gaps in the stone walls we could see where venturesome deermice had crossed with vigorous leaps, their little tails striking the snow at each jump. Along the top of the wall a hunting weasel had run, and under the lee of it there was a circular hole where a family of quail had spent the night, tail to tail, allowing the light snow to cover them. In the woods a fox had preceded us, and there was one bit of evidence there which I never like to see, though it is inevitable—blood upon the snow.

"The snow is a great gossip," says Mr. Stone. "It reveals so much of the intimate life of the woods and fields. It tells where and how the fox has hunted. It warns us of the presence of a bobcat in the neighborhood. In the Berkshires I have traced out eight or ten miles of the leisurely wandering of a little herd of deer and have been able to reconstruct with fair accuracy their life for twenty-four hours or more."

It was late in the winter afternoon when we set out steps homeward. As the shadows lengthened a chill crept into the air. The short, brilliant day was drawing to a close. Smoke ascended in wispy columns from farmhouse chimneys, and hungry horses dragged their empty wood sleds on creaking runners along the homeward way.

Behind us the dark blue mountain lay wrapped in religious solemnity, the virginal snow spread wide before it. White birches looked like wax tapers against the dark green altar-cloth of hillside spruces, whence a faint incense rose, while the evening wind, gently increasing, chanted a requiem.

The sky above the western hills glowed evenly, flame color and amber, blending by imperceptible gradations into the greenish blue of the zenith (vitreous, Thoreau called it), quite unlike the gorgeous cloud effects of September. The evening star was already shining brightly as yellow lights began to appear in kitchen windows.

"And so," said Thoreau, "the picture of the day is done, and set in a gilded frame."

Now the world lies white, serene, and beautiful under a winter moon. Yet there are those who, not being born chionophiles, hope for a warm rain and a thaw, that all this radiant loveliness may promptly disappear from the face of the earth and the roads become clear for motoring.

"The long slope of a snowdrift in the lee of a stone wall"

Down to the Sea in Miniature Ships

by WILLIAM F. CROSBY

MORRIS ROSENFELD

ONCE upon a time (all good stories should start that way), if a man owned a yacht he was considered by both his friends and acquaintances as a millionaire, or at the very least as a man who was blessed with more than his share of this world's goods. To-day, though, a change has come about. Modern production methods, service, and keen competition have opened up a great new field where it is possible for the average man (whoever he may be) to buy a good little yacht for a price comparable to that of a good motor car.

Just as with the automobile, boats may be bought on deferred payments, and by shopping around a bit it is possible to get a good boat and enjoy the comforts of the water for a consideration which is within the means of thousands—just as many thousands as in that great army which enjoys the pleasures of motoring. The great difference is that there are still many people who are not aware of this condition, and the lucky wise ones are having all the fun.

The popular outboard motor comes in at the lowest end of the price scale, and from there we go up into the classes of larger cruisers which sell for almost any price one would care to name. The humble outboard is gaining in the public's consciousness and already some of the waterways are becoming well filled with these fast little boats. Probably their versatility makes them so popular, for it is possible to tie the motor on the running board of any automobile, transport it to a body of water, and then screw it fast to the stern board of a hired rowboat where the erstwhile motorist can joint up his fishing rod and go trolling at slow speed and then get back in a hurry when the time comes. The days of back breaking rowing are over. Nowadays, when one goes fishing, he *fishes* and doesn't have to row around all day in the blistering hot sun.

If the owner of an outboard motor is inclined to be a bit sporty, he can make or buy a hydroplane hull for comparatively little, and with a total investment of some $500 he can step out at around thirty miles an hour with the best of them! There are a great many such boats now being made in quantity and priced within the reach of everyone. And go—man, how they can travel! And two or three gallons of gas will be good for an hour or so—no license to pay—no dust and dirt—and best of all no tires to wear out.

Then there is another class, just a notch or two better, that is made more for family uses. Runabouts, they are called, and they are made with (or without) outboard motors, automobile steering wheel, and upholstered seats with space for four or five people. With one of the larger sizes of outboard motors, these boats can step along at seventeen or eighteen miles an hour without the least trouble.

Above. The 50-foot Escape, *designed and built by the Consolidated Shipbuilding Corporation for William Ryle, Esq. She has a speed of 20 m.p.h. and is powered with twin Speedway engines. Below, a smart a. c. f. 54-foot cruiser*

The outboard motors themselves have reached a high state of perfection. They may be secured in all sizes and styles to suit the purse or boat of the owner, and most of them require only the tightening of a pair of wing nuts to hold them to any boat. Gasoline tanks are built as a part of the motor and many of them have built-in magnetos which will furnish power regardless of batteries. They are simple to operate, extremely flexible, and quiet when properly muffled.

The medium and smaller sizes are easily carried about as needed, and for the hunter or fisherman there is nothing that can even begin to compare with them. Waterways where formerly the graceful canoe glided along under the shady banks are now being negotiated over great distances with the same canoes, each of which is equipped with an outboard motor and capable of making from three to four times the speed. The canoeist-camper has been enabled to extend greatly the scope of his vacation cruise.

THEN comes the great class of standardized fast runabouts—the boating industry's closest approach to the motor car. Beautiful, sleek mahogany hulls with gleaming brass or nickel plate, a powerful engine forward or aft, under easily opened hatches, and with speeds up to and in excess of fifty miles an hour. There's no thrill to compare with high speed on the water, where thirty miles an hour is equal to sixty or more on the road.

These boats are generally priced at about the same range as the average motor car. Of course the more speed, the higher the cost, but again quantity production has done wonders to lower the final cost. These boats will seat anywhere from five to nine passengers with ease and with very little loss in speed. Windshields, aviation compasses, speed indicators, electric lights, electric starting, and a hundred other little things may be incorporated in such boats. Some of them have sedan cabins, where even though it

starts to breeze up and rain, speed may be maintained. One does not have to worry about slippery pavement under such circumstances, for all of these boats automatically "bank" when they are turned at high speed. This seems to be one of the inherent features of such boats.

ABOVE the runabout class we come to the cruisers, and it's here that the real fun begins. There are stock built boats, with accommodations for sleeping four people, that can be bought for prices quite comparable to a car of the better class; and then there are other stock cruisers that cost a whole lot more but with better accommodations, more room, and greater seaworthiness. As with the runabouts, the more speed required, the higher the price, and if one is satisfied to keep cool at nine or ten miles an hour, it is quite possible to do very well in so far as price is concerned. Most of these boats have all the equipment of a small apartment, including a gas stove, ice box, and so on. Everything, in fact, except the bathtub, which may be considered as superfluous when abundant water for bathing is to be found just outside the boat. Some of the larger and more expensive craft have bath tubs as a regular part of their equipment.

The modern marine engine is equipped with everything to make it simple and easy to operate. There will be an oil cooler and filter arrangement which will permit the old oil to be used over and over again without changing; even on an all-day run the oil pressure will remain the same, due to this device. In many cruisers an independent lighting system is used with a little single-cylinder engine which operates a generator. This will charge up a bank of storage batteries and will permit brilliant illumination at night. These little generator outfits are quite simple and very effective.

There will be tanks for fresh water, gasoline, and lubricating oil, all filled from the deck, and on many boats there is even an ice hatch over the ice box that will make icing up an easy process and will save much paintwork and mahogany.

MORRIS ROSENFELD

Mr. Clarence H. Mackay's new commuter, designed by Frederic P. Humphreys

ON MANY of the modern cruisers the owner's quarters are forward where he will get the full benefit of the breeze and the scenery. In the old days of yachting etiquette this part of the boat was sacred to the crew, but on the average small cruiser there is no crew, so why waste valuable space? The owner's quarters will have a lavatory, bureau, lockers, seat, and probably a double bed equipped with box springs. The bridge deck, coming between the owner's and guests' quarters, will insure absolute privacy.

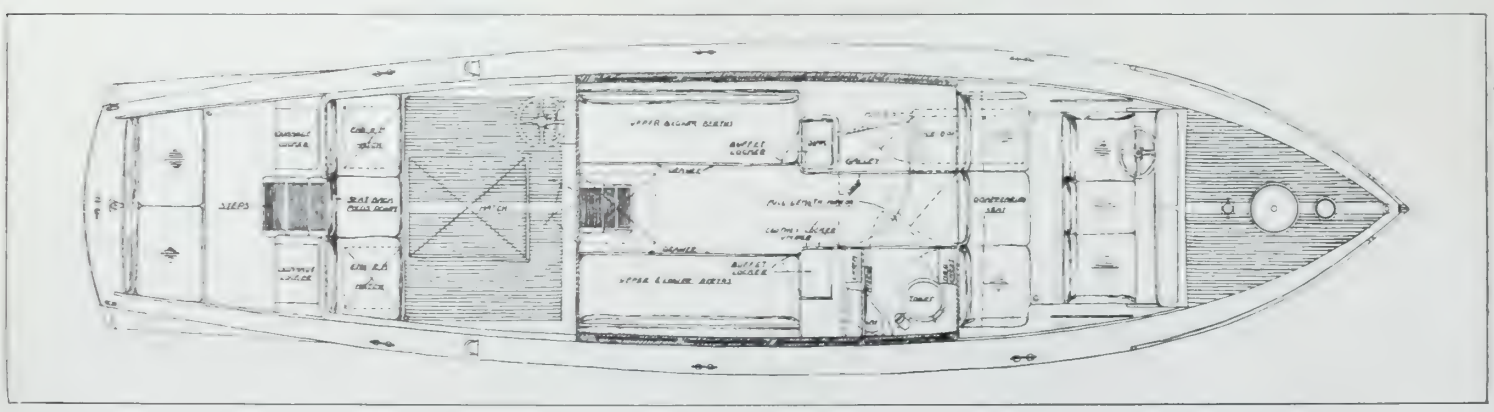
Some of these small cruisers are even equipped with two gasoline motors of medium power, thereby gaining a little in speed and greatly in reliability. Such equipment adds somewhat to the cost, for the extra motor costs more money, and there is an additional labor charge. Although highly perfected, the modern marine motor is not capable of operating without occasional repairs. Many of them, though, will run throughout an entire season with nothing more than ordinary attention, but no mechanism of this kind is perfect and there may be minor troubles just as in the best of automobiles. The marine motor is usually built heavier than the automobile motor, and it is made to keep going at top speed for long periods of time—the equivalent of operating an automobile motor in low gear, uphill, for from one to twenty-four hours without once stopping.

THERE are races and regattas for motor boats of all types, and the sporty owner can enter his boat and bring home some silverware. If he is not so sporty, he can anchor along the sidelines and have almost as much fun watching the other fellows struggle for the prizes. Nearly all of these races are strictly amateur affairs and cash prizes are almost unknown except in a few classes of the speed boats.

The sport is no longer confined solely to the rich man as is evidenced by the fact that there are thousands of small craft cutting the waters of our American inland waterways, boats ranging from eight to fifty feet, of all classes and types, and each one giving its owner the utmost in pleasure and satisfaction. During the last few years, the industry has more than doubled itself, and it is estimated by those who are supposed to know, that the future is even rosier.

Right. This speedy craft, powered with a 200-horse-power Hall-Scott engine, was turned out by the Horace Dodge Boat Works

The plan below shows clever arrangement of space aboard the new 38-foot, 30 m.p.h. Chris-Craft. It has sleeping accommodations for four



CHARLES DARLING

For the neatly articulated border line nothing is better than box edging, and in the space behind a collection of herbaceous plants may be arranged for succession of bloom

As summer gives way to fall phlox and gladiolus will array the garden in a wealth of all shades except blue. Salvia farinacea gives that, or balloon flower or columbine, as seen below in the garden at Country Life Press

M. E. HEWITT

Plants and Shrubs for a Garden

that can be maintained at moderate cost

by OLIVE HYDE FOSTER

THE garden that can be kept in bloom from early spring to late fall with the least possible labor as well as the most moderate cost is the one for busy people to-day. It can be had, however, on even the smallest plot if the gardener simply learns what to select and where to put it.

The hardy perennials are the most satisfactory for this kind of a garden, as once well started they come up year after year with the least possible attention. Given good garden soil, some will grow in partial shade, though others require sunshine. But, on the other hand, a number will thrive under quite adverse conditions. Most good catalogues give full descriptions and after making out a list of one's favorites it is advisable to ascertain exactly where they will do best.

For edging borders in the spring, hardy alyssum (Alyssum saxatile) hardy candytuft (iberis), creeping phlox (Phlox subulata), and the wild sweet william (P. divaricata), bring white, yellow, pink, and blue, and are especially lovely in front of the various early tulips, daffodils, and narcissus. Forget-me-nots (myosotis) are good for early summer edging, while violas (Jersey Gem), also fine and newer, will bloom until late fall.

For the early summer, bleeding heart (dicentra), common sweet william (Dianthus barbatus), columbine (aquilegia), speedwell (veronica) and foxglove (digitalis) are a few that will bloom quite a while. They can be followed by the plants persisting well into midsummer, which include the hollyhocks (althea), sneezewort (achillea), anchusa, marshmallow (hibiscus), sundrops (oenothera), balloon flower (platycodon), meadow sage (blue salvia), and the common garden phlox (Phlox paniculata) in many varieties.

For the late summer can be used Japanese wind flower (Anemone japonica), hardy asters, boltonia, sneezeweed (helenium), leadwort (plumbago), Adam's needle (yucca), and monkshood (aconitum); these will carry through, with the hardy chrysantnemums to close the autumn with a burst of glory.

Iris, one of a group of these hardy favorites deserving and receiving special attention, can be had for succession of bloom from the small dwarf varieties in earliest spring, up through the German, Siberian, and other early summer varieties, to the stately Japanese, four feet high, in the middle of July.

Delphinium, which first blooms in June, if cut back to within a foot of the ground and nourished with bonemeal will bloom the second time in the early autumn, and (cut back again) still a third time before frost. The fine new hybrids of the last few years are stately beauties, well worth their cost, and will multiply rapidly enough to more than warrant the investment.

Peonies, also, are increasing rapidly in favor, as proven by the many peony shows, as well as peony specialist growers. While peonies usually are planted in the autumn for early spring bloom, they can be moved

without interfering with bloom early in the season if lifted with a ball of earth large enough to preclude disturbing the roots. They prefer to be left undisturbed, but costly varieties amounting even to $50 a root, can be subdivided and then, once established, be happy in one place for many, many years.

While the Hybrid Tea roses, which everybody loves, have been developed to a point of being quite hardy, they require some attention, but the climbing roses will get along with the least possible care. These come in a wide range of colors and in varieties too numerous to mention; but the charming flesh pink Dr. Van Fleet has been pronounced the most popular from coast to coast and from Canada to the Gulf.

The Japanese Rosa rugosa is a hardy variety retaining its leaves quite late, coming in white, pale pink, and rose, single and double, that will bloom for many months, carry interesting seed pods at the same time in orange and red, and will work in most successfully as a specimen bush for shrubbery, or for a hedge.

The dwarf bedding roses bloom steadily all season and are especially attractive for edging rose beds. They come in many named varieties, in all the rose shades, and should be especially studied in a good catalogue on roses.

Lilies have their place in our hardy, easy garden, from the orange and lemon day type (which is inexpensive and comes in clumps that are a real delight), to the costly Oriental, as well as the less expensive native bulbs, that are considered very desirable. I heard the other day of one of the Japanese varieties that had been left in one spot for eight or ten years, and which this last blooming season carried about fifteen lovely lilies on a single stalk.

If we have small garden space, there is all the more reason why the few flowers we are able to plant should be of the rarest, choicest kinds obtainable.

While we all know the madonna lilies, coming from the north of France, we are not quite so well acquainted with the speciosum, which flowers in September, with lovely white bells flecked with crimson, often a dozen to a stem. Neither of these is expensive, and they both stay in the ground from year to year. We have only to study a fine lily catalogue to become enthusiastic over these indispensable treasures.

SHRUBS are absolutely necessary for any artistic garden, as they can be made to serve the purpose of a frame. The tall varieties will make a fine background, and selections can well include the lovely lilacs (now in so many fine varieties), and snowball and other viburnums, mock orange (philadelphus), white fringe, winter honeysuckle (Lonicera fragrantissima), with fragrant yellow bloom from January to May, and buddleia, with lilac-like sprays from midsummer to frost.

In medium height, to name only a few, come the old golden bell (forsythia), azaleas, several of the shrub dogwoods (cornus in variety), kerria, and the different spireas, of which the height desired would determine the variety.

Among the low-growing shrubs (attaining only from two to four feet) come the flowering almond, low deutzias (D. gracilis and D. lemoine), leadplant (amorpha) and Japanese barberry, a mass of red berries through the snow all winter.

Many of the shrubs afford both the shelter and the natural food that attract the birds. Among the most interesting are found the chokeberry, spice bush, Nanking cherry, Chinese Christmas berry, coralberry and linden viburnum, all of which carry red fruit. Corkbark (Euonymus alatus) and silver thorn (eleagnus) carry an orange berry, while the snowberry has white, barberry a silver gray, the rare cotoneasters (in variety) red, black, and purple, and the unusual turquoise berry a lovely blue.

Thus it is seen that many of these shrubs are doubly valuable: in the early spring and summer when in flower, and then in the autumn with their various berries of attractive hues. And, as with the barberry, some of the fruit clings even throughout the winter.

A number of hardy vines also afford food as well a nesting places; Hall's Japanese honeysuckle produces yellow-white flowers and black berries; the Virginia creeper, dark bluish berries; and American bittersweet, orange colored berries.

H. TROTH

A blend of hardy herbaceous perennials with low-growing shrubs will give a border full of life and color throughout the season without undue labor. Climbing vines, such as roses or honeysuckle, form a background, and a trim edging is supplied by alyssum. In the Woodward garden, Philadelphia

Some of the tall flowering shrubs are often classed as small trees, and are invaluable in a garden, whether large or small. The Hall's Japanese crab has charming double pink flowers; the Washington thorn, white; the dogwood trees (Cornus florida and its pink variety rubra) white and rose-pink—all in early spring. The silver bell, possibly a little later, has clusters of white bells; and the even less known varnish tree (koelreuteria), has golden bloom in July. All these give distinction to the garden.

Magnolias are not only exceptionally beautiful and also perfectly hardy, but can be chosen for bloom from the end of March to July. They come in different heights and colors, native and Oriental, and should be carefully selected for the purpose and situation desired. They are especially effective against a background of evergreens, and can be had in sizes from the bush variety to the tall pyramidal tree.

The very shape and size of the different trees and shrubs aid in making an artistic picture, and so they should be considered for their landscape value. Many are important on account of the outline and color of their branches when bare—such as the red-twigged dogwood, the weeping mulberry, and the white birch.

The garden in winter is of fully as much importance as it is in summer, if not actually more, and a real gardener gets as much of a thrill out of his snowy combinations as he does from any views that summer brings him.

Gardens vary as much as their makers, and, I often think, reflect the same characteristics and moods. Size of plot has little to do with the matter, for the owner of the big estate can insist on having his own ideas developed, despite autocratic trained gardeners—which reminds me of a recent experience.

A handsome place I visited plainly showed that the owner had lost interest, because the pool was no longer clear, and no new varieties of plants had been added for more than five years. But the paid gardener was stressing his own favorite annuals.

Yet a small backyard seen on the same day, but a few blocks away, was alive with mute evidence of its maker's keenness in keeping up with the new and fine, though possibly (on account of room) only a specimen or two of each could be grown.

The garden is such a vital thing that it seems to me it can manifest, to the sympathetic observer, even the mental state of its keeper; and surely the peace in the atmosphere of the smallest, well-ordered retreat is felt by all, and leads to the contemplation of the eternal verities.

Billy Burke, winner of the annual North and South Open

Great Golf Shots of 1928

Stirring scenes at history-making events

by SOL METZGER

Illustrated by the Author

Gene Sarazen, who was second in the British Open

WHEN one views in retrospect the 1928 golf season, its lasting impressions are not the tabulated figures of record-breaking rounds. These do not concern the fact that Bobby Jones had his last three opponents in the Amateur 37 holes down. Neither do they center around the card of Johnny Farrell, crack home-bred pro, in his par-smashing round of 63 to win the La Gorce Open at Miami last winter, nor concern his super scoring over the last few holes at Olympia Fields last June to defeat this same magic shotmaker, Jones, in their play-off for the United States Open title.

True, 1928 will long be remembered as the season when Bobby Jones scaled greater heights than any golfer as his total of national titles reached eight. True, this past season also saw our amateurs administer the most overwhelming defeat of all time to the British in the Walker Cup matches, and saw Walter Hagen annex his third British Open championship only to fall before the finer play of Leo Diegel in the P. G. A. affair, Diegel also taking that title to add to his win of the Canadain Open earlier in the season. True, 1928 also witnessed Miss Glenna Collett, by reason of amazing play in winning the women's event, rise to a position in golf that no other member of her sex has as yet attained.

BUT the glory of 1928 golf brings other and more vivid scenes to one's mind than mere recitals of facts and figures. Foremost of all I see a mad gallery stampeding along the tenth fairway of the testing Brae Burn course on a certain Wednesday afternoon of this past September during the play of the United States Amateur, an intensely excited throng that came in great waves that were temporarily checked for the play of each shot and then broke in mad rushes and great salvos of applause again and yet again.

It was only a few minutes earlier that word had in some mysterious manner penetrated to the far corners of this beautiful links that Bobby Jones, the peerless Jones, Jones the indomitable golfer, was being defeated by a player named Gorton.

Great galleries deserted various matches to hie themselves hither to learn if this could be the truth. You looked at your program to discover who Gorton was. Thus you learned that he played from this club, that his name was Ray Gorton, and that he held the medal record for the eighteen holes, a 69. Here and there you picked up other scraps of information to the effect that he was an old hand at competition and at one time, long ago, had been medalist in the Amateur championship.

WHAT a scene it was! Jones, wild off the tee as he was all that week, was out in 42 strokes. For that reason Gorton had once been 2 up on him. This was the news that drew nearly everyone to this match. When we caught them at the tenth we learned that they were all square. It was the same old story. Bobby would win hands down.

Glenna Collett's driving in the women's championship, which she won, surpassed anything of the kind ever done by a woman

The tenth at Brae Burn, a par 5 of 491 yards, had few birdies registered against it by the cream of amateurs of two continents that week. Jones had the honor here and caught the rough on the right. Gorton laid one down the fairway 260 yards away. His brassie second. . . . There have been shots and shots in golf, but you should have seen this one. It was a low ball that seemed to stay indefinitely in space but finally struck twenty yards short of the green, hopped to it, and skidded down the low swale in which lay the cup and up the other side, to come to rest perhaps not more than eight feet beyond the pin.

It set the gallery wild. Jones played his second into the rough, twenty or more yards short of the green. He had to get close with his chip, but was outside Gorton. But Bobby banged it home for a birdie 4. That would hold Gorton. Everyone knew it. But Gorton wouldn't crack. Instead, he rammed in his putt for an eagle 3 to be 1 up.

A wild rush to the eleventh fairway, where Gorton whipped his tee shot to the left of this par 4, 463-yard affair, whereas Jones pushed a screamer off to the right in heavy rough, the ball stopping 175 yards from home, barred from the green by a grove of high trees. A silence settled over this great crowd. No one of that whole jumble of humanity but thought it was Gorton's hole when his iron second rested on the green some twelve feet from the pin. "This is where Bobby gets it at last," said a fan.

BUT Jones is Jones. We had not reckoned on that. His second was one of the classic golf shots of history. He picked his ball clean from that long grass, lofted it high and far with unerring accuracy, and dropped it on the green about a foot inside Gorton's. Have you ever seen the winning touchdown made in the last minute of play? Such was the roar that greeted this shot. The Atlantan was aroused now, the picture of the fighting golfer. Face flushed, determined, breast heaving with pent up emotions that were forced into submission. Then a wonderful thing occurred. Gorton ran down his long putt for a birdie 3.

Such golf would have upset anyone

else. Bobby paid no attention to it. His whole soul and body were concentrated upon his problem of getting a half. He carefully and methodically surveyed the line of his putt from each end and then stroked his ball on its way without tremor, a flashing smile of satisfaction lighting his countenance when the ball fell into the cup.

Those two holes one can never forget. To my mind they prove more the mettle and courage of this great champion than do his overwhelming victories over Beck and Finlay and Perkins on the next three days.

The rare control of tingling nerves when an opponent is apparently playing you into oblivion, and of avoiding a rout, is a trait that few who have played fine golf have possessed. Here was Jones down on two holes he had scored in birdies. It would have cracked wide open the game of any other golfer the world has ever known. But Bobby met fire with fire, and in the end, after nineteen holes of as matchless a battle as one will ever witness on the links, Jones came in the winner. Who that saw it can ever forget?

Tommy Armour, former United States Open champion, won the Metropolitan Open

MacDonald Smith won the Los Angeles Open

NOR can one soon forget a match that came shortly afterward to this same eleventh hole, a struggle between Jess Sweetser, former champion, to beat down George Voight, a newcomer in national amateur competition, who proved himself to be one of the three greatest amateur golfers in the world before this battle of Brae Burn became history. At the eleventh they were all square, and here Sweetser outdrove his rival some ten yards. But the second shot of Voight's, an iron to that green, traveled as a bee flies, straight for the pin, bit the turf with fervor and held it less than four feet from the cup. Sweetser was not a Jones. His effort was twenty-five feet from the flag. Whereupon Voight jumped into a lead that was never checked.

It took the champion of British golf to check this same Voight two days later in the semi-final round. Phil Perkins had already proven himself to be the best amateur player Britain has sent to America since we have taken to the ancient pastime. His great length, his fine control of irons, and his deadly touch on and around the greens caught Voight napping when their thirty-six hole battle began.

Bobby Jones, who spread-eagled the field in the United States Amateur

AT THE end of five holes Perkins was 4 up. Then Voight made his great effort. At the seventeenth tee he was 1 down. Three of the four had been chopped away. When his iron from this tee caught and held the front edge of the green 225 yards away, a downhill poke all the way, and Perkins's wood was pulled twenty-five yards to its left, his ball settling on the downhill side of a bunker in the rough, it looked as though Voight's rally was to square the match.

There comes a moment in every golf encounter when the tide is turned. Jones turned it against Gorton by his magnificent play of the eleventh hole. He refused to be routed. Perkins now turned or checked the rally of Voight at this point, as his low pitch over a trap caught the edge of the green and came to rest some six feet above the pin. Voight laid his approach dead. But Perkins, like Jones, held something in reserve. Thus when he curled into the cup that most difficult putt of all, a down-hiller on a fast green for a half, he sealed Voight's fate.

THE scene changes. It is the eighth hole of the Chicago Golf Club during the first day of foursomes between the amateurs of the United States and the British Isles, the Walker Cup matches. George Von Elm and Jess Sweetser were struggling against Phil Perkins and Dr. Tweddell, ranking and preceding British champions, respectively.

Captain Bobby Jones had instructed his men to "get the jump" on their opponents. Few had. But Von Elm and Sweetser, after a bad start, had been coming up, due to the superb play of the former.

At the eighth, a par 4 of 414 yards, Tweddell outdrove Von Elm. Then Sweetser, playing the alternate shot, as you do in this two-ball affair, dropped his approach in a deep trap just to the right of the green. Perkins laid the British ball on.

What a situation faced Von Elm! His ball lay clean. But the rub was a high mound that barred his way to the green and his view of the flag. Further investigation revealed the fact that if his explosion did clear the mound his ball would have to be stopped on a down slope that ran to the pin. The hole was but fifteen feet from the mound. Von Elm considered his problem from all sides. Then he went to its solution by jamming his feet into the sand and pounding an open faced niblick into it just back of the ball.

The latter performed a perfect parabola over the mound, struck the near edge of the green and died within four feet of the pin. That shot saved the hole. It really ended that battle.

THEY had put Harrison Johnston, of St. Paul, on our Walker Cup team, an untried factor in international golf. Two tell-tale shots resulted that must have been heard round the world. The first came late in the afternoon of the first day when he and Francis Ouimet, after an uphill struggle, were 2 up and 3 to go against Tony Torrance and Eustace Storey.

From the tee of the par 5, 527-yard sixteenth, Ouimet crashed the ball almost three hundred yards down the fairway, forty yards beyond the drive of

Johnny Farrell, who defeated Bobby Jones for United States Open title

Maureen Orcutt, winner of the women's Metropolitan Open title

Storey. Torrance then pushed his brassie into the rough on the right. Now came the untried Johnston. Selecting a spoon and playing to a green slightly banked on the right, he executed one of the superb shots of that tournament when he brought his ball in with a slight hook to a spot a foot from the cup.

That was that match!

Next morning in his singles with Storey, Johnston came to the last tee on even terms, smashed a drive down the fairway 260 yards, and then played the same shot to this green, a slight hook that caused it to run up the slope of the green to the right and stop a foot from the pin. Both shots ended British hopes.

IT REMAINED for a big Scot to add the final touch at this affair, a touch that was as dramatic as any hole of the year, for it gave to the British team its one lone victory in the Walker Cup matches. Tony Torrance had Chick Evans 2 down at lunch. At the turn that afternoon he was 5 up. Whereupon Evans began hacking away at this lead and had cut it to 1 down at the eighteenth tee. Long before that Chick was told that the Americans had won all matches. It was not a pleasing bit of information for him. Chick produced all the golf at his command to turn the tide, and his drive on the eighteenth was everything he could put in it. Torrance hooked his into the rough and using a brassie had smashed his second twenty yards over the green, where it came to rest in ground-under-repair. Chick played his iron fifteen feet from the pin.

By this time every one who attended the Walker Cup matches was massed about this green. In order to drop out of the ground-under-repair Torrance had to go twenty yards to its right. The decision permitting him to do this was a long agony of suspense for both, as was the ensuing wait while the marshals cleared a lane through the gallery from Torrance's ball to the green.

How much of a strain the big Scot was under few may guess. But we saw his pitch strike the green on its lower level and bound to the upper, where stood the flag, to come to rest 5 feet from the pin.

And what a grand ovation the crowds gave Tony for that master stroke under supreme pressure. Chick's putt was short. Thus it came about that Tony Torrance was to play the final stroke of the Walker Cup matches to decide whether his fellow countrymen were to be overwhelmed in defeat. His was to be the farewell gesture of a losing cause. He got the greatest hand of the tournament when he sunk that putt—and hugely deserved it. As he walked away he was questioned as to its length.

Walter Hagen, winner of the British Open, lost his P. G. A. title to Leo Diegel

"I didn't see it," said the big Scot. "All I could see was the Royal and Ancient club house in the background."

That putt had meant a lot to Torrance. What a game sportsman he is!

AGAIN the scene shifts. It is a dismal Sunday, rain beating down at odd moments all day. The 1928 United States Open golf title in the balance. Johnny Farrell, holding a one-stroke lead by dint of great play over the last seven holes (else Farrell would not have held that lead, for his opponent was Bobby Jones), sent his final tee shot into the rough on the right of the par 5, 490-yard fifth at Olympia Fields.

Jones saw his chance and belted one far down the fairway, with memories of glorious finishes under like conditions in previous Open events to encourage him.

Farrell's second crossed the fairway and sought the rough on that side, short of the green. Bobby could dimly see the pin some two hundred yards away up a gradual rise. Taking his spoon he gave it all he could, but he, too, pulled into the rough, hole high. Farrell's third fell seven feet short. Again it was Jones's opening. His pitch over a trap to that sloping green was a masterpiece and came to rest three feet from it.

NOW came the climax. The day before, young Roland Hancock, making his first bid for this title, let it slip from him on the last three holes. On the home green, after holing out, he remarked that he could scarcely lift his putter. That gives one some idea of the nerve-crushing effect of big golf championship pressure. It was a similar putt that Farrell faced with all the hopes of his career centered on sinking it.

As he prepared to putt, the click of a battery of motion picture cameras near by disturbed him. A long, straining wait while they were silenced. Then he calmly stroked his ball true to its mark. Dramatic was that finish.

The irrepressible Walter Hagen was coming to the final holes of the 1928 British championship with a great rush. At the fifteenth, the "Suez Canal Hole," where he had, oddly, won the title in 1922, he sent a tremendous brassie from the fairway over the canal and on line for the pin. As he saw it rise he noted Sandy Herd near by in the gallery. "That shot wins the championship!" he called to Herd.

"It hasn't, Sandy grinned," "It's in a bunker."

It was. But "The Haig" chopped it out to within eight feet of the pin, sank the putt for his par 4, and sailed home majestically to nose out Gene Sarazen by two strokes for the title.

Such are the scenes that 1928 golf have indelibly etched upon my memory. What are mere facts and figures compared with these vivid pictures of thrilling situations where nerves were taut and hearts were beating a rapid fire staccato in the breasts of men who had the courage to overcome the most inexorable foe of all—self?

On the commodious after deck (which is continuous with an enclosed shelter in the deck house) the after portion is worked in as a stern seat, with comfortable cushions—a delightful place to dream away long sunny days at sea

Coronet *was designed to meet the owner's demand for fair speed and exceptionally seaworthy characteristics (two Diesel engines totalling 750 h.p. give a speed of thirteen knots). For offshore cruising a crew of twenty is required, and fuel for a 7,000-mile cruise can be stored aboard. Above, the living room*

Left. Under water Coronet *conforms to type, but above water she has the more graceful lines of the older steam yachts, due to a clipper bow and transom stern, with good freeboard, pleasing sheer, and high bulwarks. Above, one of the staterooms*

PHOTOGRAPHS BY EDWIN LEVICK

THE SEAGOING DIESEL YACHT *CORONET*

Designed for Mr. Irving T. Bush

BY COX & STEVENS

Above. The spacious dining room forward of the living room on the main deck. Left and right, two of the six staterooms, each with separate bath adjoining

Below. Coronet *in home waters, with the Palisades as background, She is to be used largely in tropical waters and for that reason all her rooms are large and special attention has been pai l to ventilation*

HEWITT MISS GREEN, INC., DECORATORS

The inviting atmosphere and ordered comfort of this living room in Mr. Foxhall Keene's home are enough to make the most confirmed benedict long for celibacy

VAN ANDA

Above. Living room of a small bachelor apartment in an interesting old house near Washington Square, New York. Of little more than average size, the furniture is so arranged that the center of the room is left open, making it appear considerably larger than it really is

HEWITT

ETHEL A. REEVE, DECORATOR

Above. In this man's room the simplicity of cream plastered walls and plain taupe rug is given an exotic touch that is strikingly effective by the flowers embroidered in brilliant wools on the natural linen curtains

Left. The recessed fireplace with its snug suggestion of slippered ease before an open fire for one only, marks this the room of a bachelor—man or maid

ETHEL A. REEVE, DECORATOR

In the bachelor's abode, as in any other, good taste can create beautiful surroundings, as witness this handsome dining room, which is small enough for cozy comfort when its fortunate owner wishes to dine alone, with book and dog for company, and large enough for a good sized dinner party when he feels hospitably inclined

HEWITT

For the Man Who Lives Alone

Some charming abodes of bachelordom

by VICTOR C. GIFFORD

THE world has for so long pictured the life of a bachelor as an existence lonely and forlorn, and thought of his quarters—when it has thought of them at all—as the final or ultimate word in dreariness, that it views with something of surprise the present wide popularity of what is known as the bachelor apartment. Not that such apartments are wholly new, since for perhaps the greater part of a century the Albany in London has been figuring in fiction as the gilded abode of bachelordom, and the Adelphi also of London, of famous dramatists and writers, just as in New York the well known Benedick sheltered many a bachelor before it was purchased by New York University and converted into a residence hall or dormitory for its women students of music; but few interiors of the Benedick possessed anything more than the most elementary of creature comforts, and the interiors of the Albany and Adelphi have little of the suave grace which distinguishes many a bachelor abode in America.

Bachelors, of course, consider themselves—and are rated by a great part of the world—as among the most highly favored of the race. Freed in most instances from ties and family, they are sought after socially, and their homes are often planned with a view to entertaining. Bachelors long ago wearied of living in hotels, and the blighting course of prohibition has lessened considerably the appeal of the club, which from time immemorial has been regarded as the citadel of bachelordom.

At about the same time the potentiality of bachelors as tenants became widely recognized by investors and landlords, and resulted in the planning and building of many apartment structures intended for the occupancy of bachelors, and provided with every possible convenience and attraction—excellent housekeeping and restaurant service, gymnasiums, and in some instances bathing pools, and all this with complete independence. During recent years many large and old-fashioned city houses have been remodeled to contain small suites of rooms, and these buildings, frequently in downtown sections which are readily accessible, supply the background for many an attractive bachelor home. Then too, the ending of the Great War period, the triumph of the female suffrage movement, and the wide and constantly increasing participation of women in business and the affairs of the world, have resulted in a new interpretation of the word "bachelor"; even the conservative Webster gives, in its more recent editions, the definition: "A woman who has not married," and this complete change in the status of women and their demand for entire independence in their manner of living have greatly extended the field of what is being described here as the bachelor apartment.

The habitations of bachelors, be they large or small, and owned by bachelor men or bachelor maids, exist in all sorts of places, but chiefly perhaps in the aforesaid old buildings which have outlived their usefulness as individual residences and been so remodeled or altered that they provide quarters for business upon their lower or street floors, while their upper stories are divided into tiny residence suites, sometimes with one apartment and sometimes with two or even more on a floor.

These old structures were, as a rule, built long before the dawning of the day when architects and builders produced rooms scarcely larger than cigar boxes, and the spacious and sometimes stately rooms to which present-day bachelors are falling heir offer many opportunities for interior arrangements which are interesting and attractive. Mantels and the other woodwork in these old rooms are likely to be simple and architecturally good, and the fireplaces, which are likely to be large and deep, almost invariably "draw," which cannot always be said of those few being built to-day.

Naturally, in remodeling old houses into structures which contain small residence suites, there arise all sorts of opportunities for converting large closets into bathrooms or into kitchens or kitchenettes, which may be used much or little. It is amazing what an attractive and practical kitchenette can be made of even a small closet, provided possibly with a

tiny electric stove, its walls covered with the paper which imitates tiling or else fitted with plate racks which are filled with white and blue plates, and its floor covered with some one of the really beautiful linoleums now easily to be had. The proper arrangement of the kitchenette involves much the same skill which succeeds in making useful cooking quarters upon dining cars or electric launches, for in all these cases it means making the wisest use of space which is valuable and extremely limited.

The arranging and furnishing of a tiny city apartment naturally depends partly upon the number of people who are to live therein, the taste of the occupants, and the extent of the resources of which they are possessed. If a real and separate bedroom is not possible, use may be made of any number of substitutes for an actual bed in the forms of box couches, day beds, or chaises longues, or else one might employ the extremely practical device being used in countless apartments all over the country, by which a bed is concealed behind a door, which when opened shows the bed ready to be drawn down into its logical position on the floor.

In those fortunate instances where the bedroom with its utilities is a department to itself, it is possible of course to arrange the living room, library, study, or whatever else it is called, much as would be done were one fitting up a similar room in an individual residence or in a larger apartment. The occupant or occupants are likely to have some possessions already, and it is amazing how quickly one's belongings increase when the bachelor apartment is once really occupied and its needs realized.

Because the average bachelor apartment, like the usual present-day city apartment anywhere, is likely to be of extremely small area, it is important that the utmost care be taken with its arrangement, in order that there may be created the effect of spaciousness where, as a matter of fact, very little space actually exists. This necessity brings into play the use of several principles which of course apply to the arrangement of rooms anywhere, one of which involves the placing of objects of furniture so as to leave the center of the room as far as possible quite open; while another involves the arrangement of furniture in a few well correlated groups rather than placing the pieces aimlessly about the room's area.

The result of applying one of these principles, well recognized by interior decorators, may be noted in the illustration included here of the living room or study of a very small bachelor apartment in an interesting old house not far from Washington Square, New York. Here a room of little if anything more than average size has been so arranged that it appears to be considerably larger than it really is. As one enters the room the chimneypiece is directly in view; the marbleizing (in black and gold) of the baseboard about the room and of the extremely simple but well proportioned old mantel lends dignity to these essentially architectural details, while the placing at the sides of the fireplace of such necessary details of furniture as chair, small table, and short sofa or "love seat" adds somewhat to the architectural or decorative interest already established by the old English portrait and the tall Renaissance altar candlesticks. This arrangement, grouping as it does several essential pieces of furniture, leaves the center of the room quite open, besides creating a center of interest which adds immeasurably to the room's dignity.

At the opposite side of the study or living room there is placed an old English oak farmhouse dresser with an array of pewter plates and platters, the height of the dresser giving the dignity necessary to balance the arrangement of the chimneypiece and its surroundings at the other side of the room.

Then again, there apply in the fitting up of bachelor abodes much the same general rules which custom and good taste have established for the arrangement of interiors elsewhere in the matter of coverings for walls and floors and as regards draperies. Interior decorators hold, of course, that contrast is necessary to create life and interest in an interior, and that this contrast is best secured by using for draperies and floor coverings materials which afford pleasing contrast with the walls, which of course form the background or setting of a room.

Thus with plain walls, whether papered, painted, or even sheathed with wood paneling, there might well be figured materials upon the floors and used as hangings at the windows and doors; and were the walls covered with some figured material, such as wallpaper, the carpets might fittingly be of some plain material, this giving rich variety or contrast, provided of course that care and taste have been exercised in the highly important matter of choosing colors which harmonize properly.

Specific mention has already been made of the little study of a small bachelor apartment in downtown New York. In this instance the walls and most of the woodwork were painted a fairly rich putty color, the stippling of which produced a roughness of texture which gives almost the variety and effect of figures. Draperies are of moss green velour, and the floor is covered with rag rugs, giving a tasteful setting for the old oak farmhouse furniture, most of which is English, with one or two pieces of provincial French.

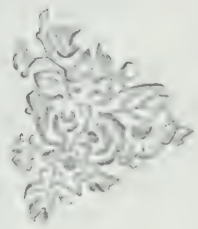
Particularly in a very tiny apartment—a bachelor apartment or an apartment of any other type—spaciousness of effect is secured by use in all the rooms of the same kind of wall coverings and, if possible, the same materials for floors and for draperies. This creates—or at least such is the theory—a harmony or unity which has the apparent effect of increasing space.

It is also being found that use of figured materials on walls is helpful when the utmost must be made of a very few furnishings. Figured walls, it seems, have a tendency to "fill up" a room to such an extent that it will appear to be well arranged with only a few pieces of furniture, perhaps by causing the room to appear somewhat smaller than it really is; just the opposite effect may be had when use is to be made of quite a number of pieces of furniture, some of which are fairly large and robust in scale, since plain walls have as a rule the effect of making a room appear a little larger than it actually is.

It must not be supposed, of course, that all bachelor apartments are tiny and improvised affairs in which the utmost must be made of extremely little in the way of resources. There is no reason why wealth and good taste should not create for bachelors the same beautiful surroundings which those advantages secure for other people, and it would not be difficult to find in any large city homes which, while they rank as the abodes of bachelors, might not be quite as well the domiciles of people of other classes. Sometimes, indeed, the bachelor apartment becomes an entire house—occasionally an ancient house of historic interest. Such might be said of St. James's Palace, the house of the world's most eligible bachelor, the Prince of Wales.

Generally speaking, the bachelor apartment may be easily recognized as such by the absence of frills and extraneous ornament, whose multiplicity of detail make for confusion and a feeling of unrest. This is a bedroom in the bachelor home of Mr. Henry E. Sheffield, Cleveland, O.

The Old Art of Hand Block Printing



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Great care is taken to select the best cloth for block printing, in this case a linen of rough texture, similar to homespun, which is especially suitable for the design.

The process is a painstaking one. It takes years for the printers to become masters of their craft.

Their chief tools are blocks of wood which have the design carved upon them in relief. With these blocks the printers press the colors on to the fabric, stretched out upon a long, especially prepared table. The number of blocks used depends upon the size of the design and the number of colors, each color having its own block. There is no limit, except cost of production, to the number which may be used.

After the printing the fabrics are steamed to develop fully the richness of their coloring and washed in both hot and cold water to rid them of any superfluous dye. From start to finish the work is done almost entirely by hand.

These hand block fabrics are characteristic of the quality and careful selection for which the collections of F. Schumacher & Co. are known.

Here you will find distinguished fabrics of every type and for every decorative purpose, extremely smart modern designs side by side with authentic reproductions from all the great periods of the past.

Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

"Fabrics—The Key to Successful Decoration"

This fascinating booklet, giving, briefly, the history of fabrics and their importance in decorative use will be sent to you, without charge, upon request. F. Schumacher & Co., Dept. C-1, 60 West 40th Street, New York. Importers, Manufacturers, and Distributers to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

The plume—personification of gallantry, of glory and pride—is the theme of this new linen, a design inspired by an old needlepoint. It is developed in rich warm colors on a ground of cream, yellow or tete. This is but one of the many attractive patterns to be found in the varied Schumacher collection.

F·SCHUMACHER·&·CO

OSCAR VATET, ARCHITECT

All the interior details of this handsome room, including the exposed beams, are executed in plaster—an example of exceptionally fine craftsmanship. Living room in the residence of G. S. Jacobson, Esq.

Perfect Plasterwork in Home Building

Construction details for better walls and ceilings

by C. STANLEY TAYLOR

SO MUCH depends upon securing perfect plasterwork in all important homes that it is surprising so few improvements have been made in plastering methods or materials, and that so few satisfactory substitutes have come into general use which eliminate the difficulties constantly experienced with these surfaces. New materials are steadily being introduced; perhaps time will prove some of them to be superior to plaster. Much as we desire fine walls and ceilings, they are attained only when special precautions are taken to overcome inherent weaknesses through correct construction methods.

The home owner seeking superior finish in his dwelling must not feel that he is inevitably to experience trouble with his plastered walls and ceilings, for all of the ordinary difficulties can readily be overcome provided the proper care and attention are given to the building construction, and the proper materials are employed both in the plastering itself and in the base upon which it is applied.

The common shortcomings of plastering may be summarized as follows:

Cracks are the most annoying imperfections likely to develop. They are of two types: fine "hair" cracks which may be observed on plain plastered or painted walls, but seldom visible through papering or other wall covering; and those larger ugly cracks which have the appearance and come with the rapidity and destructiveness of lightning. Less common but equally troublesome is falling plaster. A third common fault is that plaster frequently shows the skeleton of the house through dark and light streaks on the walls and ceilings, which indicate the position of beams and girders and of the lath itself in frequent instances. This shadow marking is commonly overcome by retinting the exposed plaster, but even this annoyance can be eliminated. There are a number of other secondary defects which may arise in plasterwork, but most of these are of a more or less technical nature and occur only when the workmanship or the materials are inferior.

To prevent plaster cracks permanently two precautions must be taken in the original construction of the building. The first is that the framework must not only be sufficiently rigid to prevent movement and straining due to wind pressure or the settling of foundations, but must also be so designed that the shrinkage of any woodwork used in the structural framing is uniform. This sounds like a highly technical problem, but as a matter of fact any architect or builder is familiar with correct methods of frame construction which will prevent the natural shrinkage of the wood from causing plaster cracks. When steel columns or masonry walls are used in conjunction with wood members, such as beams and floor joists, extra care should be taken in the original construction of the building to overcome the strains that are bound to occur when the wood members become thoroughly seasoned.

Both the cracking and the falling of plaster may also be due to the use of an improper base or supporting material. Plaster of itself has little strength and must be held on the wall or ceiling with some material to which it may be mechanically bonded or to which it will adhere permanently. Falling plaster is almost invariably due to a failure of the supporting material; occasionally the plaster itself may be so weak as to disintegrate and fall away from the base, but

THE APARTMENT OF A MAN OF AFFAIRS

New York Galleries, Inc., Decorators

IN this alluring group of Old World rooms a Mediterranean background has inspired an apartment in which the man of large affairs may relax, oblivious to the modern world about him.

¶ The old Italian baroque bed and Spanish chest of mellowed walnut, the deep-seated chairs, convenient tables and other appointments chosen from the collection of antiques on view at these Galleries, create an atmosphere of ease and well-being . . . an environment quite essential to his masculine predilection for comfort and simple dignity.

¶ The charm and interest so apparent here suggest the studied care which this organization bestows upon each detail of an interior . . . that it shall meet the esthetic as well as practical requirements of this fastidious and sophisticated age.

New York Galleries
INCORPORATED
Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING

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these cases are rare and should not occur if an experienced plasterer is employed for the work.

For many years wood lath was the common plaster base. Generations ago when plastering was done, which is even to-day in perfect condition, wood lath was made of dry lumber—frequently of white pine which was securely nailed to the framework. The use of a high quality wood of that type and the thorough workmanship accompanying its application formed a secure base for the plaster which seldom failed. The lath were sometimes two or three inches wide and at least three eighths to a half inch thick as contrasted with the lath used to-day which is seldom more than one and one-half to two inches wide and a quarter inch thick. The scarcity and high cost of white pine has practically eliminated it from the market in lath form. We are using cheaper woods for the purpose, which are structurally weaker, seldom seasoned, and which are so light as to prevent really secure nailing. For these reasons wood lath is to-day losing ground and is being superseded by other materials developed to overcome the common difficulties experienced with present-day wood lath. It is, of course, true that this material may still be used if proper care is exercised in its application.

Another instance of skilful workmanship is shown in the hallway of the Jacobson house, where the beautifully ornamented ceiling beams as well as the decorative brackets are made of plaster

Among the modern materials, metal lath has achieved a high place. It produces a fireproof wall sufficiently resistant to heat as to form a very desirable protection to the wood framework under all ordinary fire conditions. It is strong, and if properly installed will last indefinitely. It holds the plaster by means of "keys" which are formed when the first coat of soft plaster is pressed on to the lath and forced through in small masses which harden over the metal. So long as these keys are sufficiently strong and hard to support the weight of the plaster, there is likely to be no failure through patches breaking away. Ordinarily, metal lath of proper weight is strong enough to withstand the ordinary strains and stresses which develop in walls, but nothing can withstand the tremendous stresses which may develop if foundations or framework are inadequate.

Another modern type of plaster base consists of materials to which the plaster will adhere through suction. These materials include various types of plaster board and wall board and are usually of rigid construction. They are nailed in sheets over the wall framing. They are usually quite strong, and the sheets of plaster board are unlikely to fail under ordinary stresses, but the joints are subject to cracking if there is movement in the supporting framework.

There has recently been developed a modern material which combines the advantages of both metal lath and these materials to which plaster adheres. This

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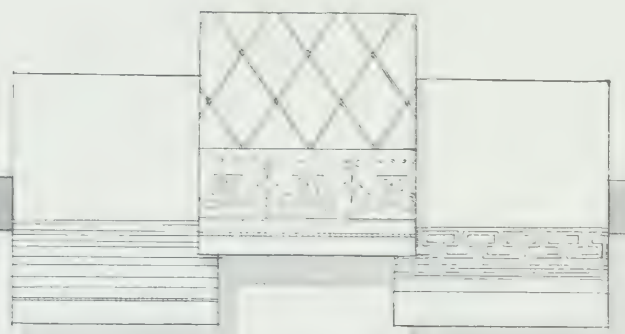
IF YOU LOVE beauty and fine quality in Linens, you'll want to take advantage of our January Sale. For everything in Household Linens is subject to a 10% discount during January.

Damask Table Cloths and Napkins, new designs and your favorite classic patterns, smart Colored Damasks, every piece and set in Decorative Linens, the chic new Towels, sturdy Towels for practical everyday use, Bath Towels and Sets—all are included. Our soft warm Blankets and lovely Comfortables share in the 10% discount.

At Special Prices

During January, you will be able to secure many special values in Negligees, Lingerie, Children's and Infants' Wear, Corsets and Brassieres. In the Interior Furnishings Department, Curtains, Fabrics and Draperies will be specially reduced.

Our January Sale Booklet illustrates many of the articles in our January Sale. Write for a copy.



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FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 11, NEW YORK

WHERE WILL YOU BE THIS WINTER?

DO YOU find New York agreeable in a January drizzle or fog—Chicago braving a roaring lake wind? Or do you just stick it out till spring?... Why not go where spring comes from?

Perfume — drifts and waves of it — roses and drowsing orange trees. Light—blazing in the white squares, sifting through the trees. Music — the call of the muezzin, the little, thin, wild note of the flute. Mystery—the East, held in trust for us by France... That's what you'll find this winter if you wish.

You've come from Algiers—Cannes-in-Africa—the gayest, most cosmopolitan city in the world. You're going to Laghouat, green island in the Sahara sands—to El-Goléah, where the sun, the moon and the stars wheel forever over a solitary well ... You'll see the Roman ruins, the place where Carthage stood, catacombs, the Arabian Nights come to life... You're going back as far as Abraham—in a motor car!

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consists of a wire mesh with a backing of a heavy waterproof paper in two layers between which is a waterproof compound of pitch. This material is applied in large sheets over the walls and ceilings, and when plaster is applied the backing is forced away from the welded reinforcing wires so that they become embedded in the plaster itself. The backing prevents the waste of plaster and gives what is called in the trade, a "back-plastered" effect. In other words, if the backing were torn off, a smooth plaster surface would be revealed without showing any of the metal reinforcing. This system employs the theory upon which reinforced concrete construction is based, namely, that steel of high tensile strength is used to take up the ordinary strains in plasterwork as well as to support the plaster itself. The backing also has some insulating and soundproofing properties and is an excellent damp-proofing medium.

These three basic types of plaster base, together with wood lath, are typical of the materials employed in ordinary house construction. They come in various forms and of course in various qualities. The proper use of each type of material can well be left to an experienced architect, but the owner should be prepared to approve the use of the highest grade and quality of plaster base which is available. Only in this way can there be reasonable assurance of freedom from eventual deterioration in the plastered walls and ceilings of his home.

The third common difficulty with plaster, namely, the streaking or staining which reveals the lath and wood framework behind the plaster, has for many years constituted an unsolved problem. Older houses constructed when materials and workmanship were of the highest grade seldom show these shadow lines. They are also less apparent to-day when extra care has been taken in the plastering to form a thick coat of plaster over the base of whatever type may be used. It has been discovered that the cause of these shadow lines is due to differences in temperature, and while this explanation may seem rather difficult to accept, it seems to be supported by evidence. Examination of a ceiling which shows the shadow lines of beams and lath will reveal dark streaks between the laths, and light streaks where the laths themselves occur, and where they are attached to joists or other wood members. Apparently the woodwork, which is known to have high insulating qualities, does not permit the passage of heat through the ceiling as rapidly as the plaster itself. Where the spaces between walls and floors are colder than the room temperature, there is more heat transference through the plaster between the wood members than there is through both plaster and wood. Apparently, small currents of air are in motion around these points of varying temperature and the air deposits dust to a greater degree on the cold spots than on those which are nearer room temperature.

Strange as this explanation may seem, the best proof of its correctness lies in the fact that when proper insulating materials are used behind the plaster, so that the spaces between the wood members are as well insulated as the places where the wood members occur, these shadow lines or cracks fail to develop.

The development and rapidly increasing use of insulating materials for walls and ceilings is largely responsible for the development of this theory, because it has been shown that proper insulation has entirely eliminated such defects in houses that have been built or have been reconstructed with insulation in the last five to eight years. The reason that the well-built houses of a century ago show little of this streaking and staining is attributed to the use of much thicker plaster coats than are commonly employed to-day. In the old days there was usually from five eighths to three fourths inch of plaster over the wood lath. To-day, under competitive and high priced conditions, plastering may be only from three eighths to five eighths inch thick. Furthermore, formerly soft lime plaster was used, which has higher insulating properties than the harder and denser plaster now employed. Again, the older houses were more thoroughly constructed, employing thicker walls which gave them greater insulating qualities than are now commonly found. Thus the theory is not disturbed, but is in fact supported, by the existence of these old structures in which shadow lines in plaster have never developed.

The obvious conclusion is that perfect plastering depends upon sound construction, a plaster base which in itself will not shrink, warp, or draw away from the walls or ceilings, and the employment of thorough insulation behind the plastering.

Removal Sale

Gunther Furs

IN but a few weeks more our business will be moved to the new twelve story Gunther building at 666 Fifth Avenue, former site of the Vanderbilt mansion. While still at our old site every item in our entire collection is *radically reduced for immediate clearance* — including new models completed each week from our collection of quality skins. The savings offered during this Event are unusually large.

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FIFTH AVENUE AT 36TH STREET, NEW YORK CITY

Resort clothes

Our collection at its height . . . the very things that chic Frenchwomen are now buying in Paris for Cannes or Antibes. One may costume one's self completely in our salons for American or European resorts, assured that when one arrives, one will be completely in the mode of the hour.

BERGDORF GOODMAN
FIFTH AVENUE at 58th NEW YORK

A graceful chiffon dinner dress from Dobbs, gay with tropical colors, shows a tendency toward the new high waist line

ity seems to be the important note. For the daytime frock, simplicity of line is the key note. There is a tendency to carry the skirt fullness lower down, with this effect achieved by stitching the pleats where they will break lower, or attaching them to some form of yoke, as illustrated in a model accompanying this article.

Another important feature of the daytime frocks is contrast in trimming. Trimming is always of the flat variety, in no way interfering with the lines of the frock, but it serves as an introduction of another color note in this very colorful season. Sometimes contrast is afforded in the jacket or coat which is a part of many of the costumes designed for resort wear. In the jersey, shantung, or silk shirting models, the short jacket, sometimes of the Cardigan type, is the favored type, while with flat crêpe or printed silks, three quarter or seven eighths length is more frequently noted.

The ensemble is perhaps most appreciated for resort wear, for however simple the frock, given a matching or contrasting wrap one is dressed for almost any occasion.

Sleeveless frocks, worn so much for golf or tennis, demand their little accompanying coats, and the sleeveless frock is much in vogue, too, for those addicted to the latest craze for sunburn. This vogue has had its effect on color also, the shades that look well with a tanned skin being given preference by those addicted to this fad. White is in high favor, for it is very becoming to the tanned skin, and on many of the sports frocks and coats gay notes of color are introduced in the accompanying scarfs, which may be square, triangular, or oblong in shape, and are worn in various ways.

Particularly favored for resort wear are the costumes combining printed and plain fabrics. A plain wrap repeating a note of color in the printed frock is a frequently noted ensemble fashion, or a print may be used as a lining for a solid-tone wrap.

Gay little prints are noted on the beach, and here too the ensemble is the rule, for among the smartest bathers one sees the matching bathing wrap or one contrasting with the suit, with the color of the suit repeated in trimming bands. As a definite line of sunburn cannot easily be overcome, many of the swimming suits have been cut to conform to the evening frock requirements.

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An effective scarf arrangement on a three-piece sports model from Bruck Weiss, combining tan, brown, red, and white

FOR THE HOME OF DISTINCTION

MODERNISTIC FURNISHINGS

We believe that modernism may be both sophisticated and simple, exquisite and useful. Therefore, in our modernistic collections you will find rare woods and intricate inlay of ivory or pewter . . . coverings of exotic fabrics or unusual leathers . . . these combined with infinite skill into livable furniture of new and vital beauty.

MODERNISTIC FURNITURE—SEVENTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK

The new thirty-eight foot Chris-craft Cruiser which will be shown for the first time at the Motor Boat Show in January. She is thirty-eight feet long by ten feet beam. Hull is V-bottom type. A 200-horsepower Chriscraft marine motor gives her a speed of thirty miles an hour

THE MOTOR BOAT SHOW

By E. JAMES DEVINE

BUY at the Show" is the slogan. And, judging from the various boat and engine manufacturers that will display their wares at the Motor Boat Show in the Grand Central Palace from the 18th to the 26th of January, any buyer will be able to appease his whim.

Here will be a boat race without water, a diverse fleet, each craft vying with every other, to win the plaudits of Mr. Purchaser, and finally to effect a bill of sale.

Last year's show exceeded all expectations when more than two hundred boats were displayed. It is estimated that over three hundred will be shown this year.

Throughout the past season, a vast interest has been shown in all sorts of boating, and localities along waterways which have hitherto been only casually interested in boating, have come to the fore with new boat clubs, new regattas, and many new members, all of which has considerably increased the output of boat manufacturers. This, in turn, has caused the scramble for space at the Motor Boat Show.

A new firm in the boat construction business in Howard W. Lyon, Inc. Several models will be on display at the show. This picture is of a 42 x 9-foot commuting cruiser Sea Lyon designed by George F. Crouch. She has a two-step hydroplane design hull, and two 200 horsepower Sterling Petrel engines

Above. Elco will show its regular stock models and a new forty-footer. This is the Elco Fifty, powered with two six-cylinder Elco engines

Left. One of the new a.c.f. cruisers that will make its initial appearance at the show, a twenty-six foot day cruiser with a Chrysler 100 horsepower engine

LUDERS 72-FOOT COMMUTER

TWENTIETH ANNIVERSARY MODEL

A LUDERS boat always has, along with sea-ability and speed, a personality! Change her name or her color—she remains distinctly herself! . . ¶ In no craft from the Luders' board has this personality been more completely realized than in this 72-foot Commuter. . . ¶ We invite your inspection of one of these de luxe cruisers now nearing completion. We can still build yours for spring delivery if arrangements are made immediately . . . ¶ Blue prints and complete descriptions will gladly be submitted in an interview arranged at your convenience.

LUDERS MARINE CONSTRUCTION CO.

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TWENTY YEARS OF SUCCESSFUL YACHT BUILDING

THIS antique Georgian loveseat is covered in unusually fine old needlepoint. The predominant color is an exquisite old rose.

An unusual collection of fine antiques and reproductions has recently been further augmented by recent arrivals from abroad. To those interested in collecting or in the decoration of their homes we shall be glad to send full details of these pieces, upon request.

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OLD ENGLISH FURNITURE

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MEMBER ANTIQUE AND DECORATIVE ARTS LEAGUE

A Louis XV dining room that exemplifies the simplicity and livable good taste that French eighteenth century furniture affords

FURNITURE OF FINE CRAFTSMANSHIP

by PETTIT PRICE

Photographs from Kittinger Co., Nahon Furniture Co., Brunovan & Co., and Wm. A. French Furniture Co.

FURNITURE is second in importance only to architecture in creating a home. And since there has never before been the interest in beautiful homes which exists to-day in America, it is natural to find, as we do, a widespread enthusiasm for fine furniture on the part of those who buy it and those who make it. That there is plenty of modern-made furniture available which deserves the adjective "fine" is evidenced by the assertion of many decorators that they prefer the best contemporary furniture, in the majority of instances, to that which is antique.

This does not mean, of course, that they consider it superior to the pricelessly beautiful things of the past. But taking into consideration the great difficulty, often the impossibility, of assembling antique furniture of the best type and the necessity of supplementing it with new pieces suitable for the modern home, it is in the long run more satisfactory and far less costly to equip a home with furniture which copies authentically classic pieces of which one could not hope to own the originals.

It is rather wonderful, when one comes to think of it, that it is possible to visit the museums here and in Europe and see the furniture of the classic periods, and then go into the show rooms of our great furniture makers and see replicas of those same museum pieces made with a skill deceptive to all but connoisseurs who have spent years in studying the subtle differences between the old and the new.

The makers of the finest furniture to-day are limited in number. But it was always so. For their public is also limited to those who have a sensitive understanding of the intangible values that are the distinguishing factor in determining what is good in the arts and crafts. That the number of people who have a cultivated appreciation of good furniture is increasing constantly is testimony to our need for its manufacture, and explains how it is that there is now more of it on the market in this country than ever before.

The best of it is made with a faithful adherence to the old standards of handcraft and owes to this its grace of line and delicate precision of inlay and carving. Its models are classic pieces in museums and imported "finds" for which the manufacturer searches eagerly during his trips abroad, hunting through the old towns, buying at private sales, and picking up wherever he can odd pieces of unusual design. It is upon these latter that he largely relies for the individual quality in his own manufacture. Often he adapts an old design to a piece of different use, or creates an ensemble around a motif chosen in this way. This calls for creative ability working within the limitation of accepted types of design, but that it is a genuinely creative spirit beyond the making of replicas alone, no one can doubt who visits the interesting show rooms where such furniture is exhibited.

The wood alone used in each piece makes it a special problem for the craftsman, apart from the design, since each tree in the forest has its own individual graining and no two are alike. So that the craftsman has only his sense of beauty to guide him when he plans his veneers to

Louis XV, and an invitation to leisure! A very unusual chair, exceedingly well proportioned and luxurious

Here is a chair that is a comfort and a decoration in any living room of kindred type

This style of English sofa is as comfortable as the overstuffed type and far more graceful

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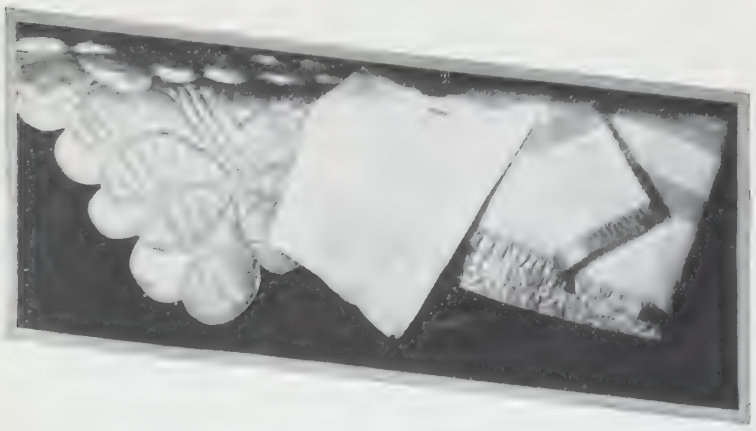
10%

DISCOUNT

During the month of January all McGibbon's famous linens, blankets, comforters and bed spreads may be purchased at 10% below the regular price.



McGibbon's Annual 10% discounts apply also to domestic and imported curtains, draperies, fabrics of damask, brocade, chintz, tasteful furniture and occasional pieces, beds and bedding. From every price tag in the entire McGibbon establishment you deduct 10% from the regular price marked.

McGibbon

ESTABLISHED 1866

Just Off 5th Ave. **3 W. 37th St.** *Tel. WISconsin 7900*

An oak table with a sliding top that folds over is a bit of the past particularly acceptable to the present with its small homes where space saving is a consideration

use to its finest advantage the grain of the wood that is so large a part of the charm of good furniture.

The modern designer of furniture must also have a thorough feeling for the rhythm of each piece he makes. It is this which makes the old furniture so delightful and endows it with such a living grace. Without rhythm, the most carefully measured replica is somehow without interest—a copy, nothing more. That is why second rate furniture, technically very good and often letter perfect in styling, fails to arouse enthusiasm or a desire for its ownership. The subtle grace of line and proportion that should animate it has eluded its maker.

It is amazing to remember that only during the last few hundred years has everybody had furniture. And comfort, in the modern sense, was not really incorporated in furniture until the eighteenth century. We owe that to France, with her luxurious sense of living as the finest of the arts.

For a time French furniture in the style of the eighteenth century was in lessened demand because many thought it did not combine suitably with other types. As a matter of fact it combines particularly well with other furniture, adaptability and comfort being outstanding characteristics, and French chairs, especially of the wing, *bergere*, and other large styles, are in harmony with almost any living room. The sumptuous brocades and silks with which they are upholstered give a rich, vivacious note of color to interiors done in more sombre tone.

English and Colonial furniture have been for Americans long the standard preference. This is natural, because these styles are inherently our own. But the growing freedom of living and the cosmopolitan point of view in America more and more require a background that is an ensemble of blended cultures expressed in our surroundings. So that we note to some extent the passing

A Venetian piece that is a poem in the charm of its walnut veneering

Below and right. Chippendale sofa and ribbon-back chair beautifully executed with perfect fidelity to distinguished original.

ESTABLISHED 1846

THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH

New York

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WOODWORK

DECORATIONS
FABRICS

An unusual example of an 18th Century Commode, in satinwood with inlaid panels and ormolu mounts

Showrooms

also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.

An Elizabethan oak piece sensitively executed. It is a serving piece when it is in a dining room and a book stand when it is in a library—what more could one ask in adaptability? The accompanying chairs are also of oak

Irresistible Beauty
that has lived and endured

Bookcase
5-4-1

IT WAS in the long winter evenings of the early 18th century that hardened hands, familiar alike with broadaxe, plough and musket, fashioned the first Early American furniture. Rigorous times demanded comfort with strength and simplicity. But in these settler-craftsmen was the soul of the artist. They created a distinct style, they implanted a quaint, irresistible beauty that lived and endured.

Woodseat Rocker
7-2-9-E

These original masterpieces have long since found their way to valued collections. Many to the museum of the Stickley Shops at Fayetteville. And here, patriarchal craftsmen are faithfully reproducing the originals in their natural woods and finishes that the artistry of our forefathers may grace our homes.

So today those who recognize quality, value authenticity and treasure beauty, choose Early American bearing the Stickley of Fayetteville name.

Gate Leg Tilt Table
3-4-

On display by the better dealers

Write L. & J. G. Stickley, Fayetteville, N. Y. for your copy of the attractive Stickley booklet.

Tourists welcome at factory showrooms five miles east of Syracuse on main highway—Route 5.

Also displayed by Lake Placid Club, Adirondacks.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE

of the period room in its strictest sense, and see instead more interiors in which is used furniture faithfully executed to embody the fine points of distinguished originals but constructed to fit into the modern scheme of living, and adaptable for combinations that show latitude and ingenuity of taste.

It has been a mistake, in a way, that we speak so often of period furniture, because the word "period" tends to stress too much the time element in furniture and draw a classification that is sometimes inconveniently arbitrary. For not only did periods overlap, but there were transition phases which linked the characteristics of two epochs. Keeping this in mind makes it easier for the lay person to blend effectively examples of the furniture of different times and nationalities.

A Victorian chair that vindicates the return of the vogue for furnishings of that era. Incidentally, such reproductions are as yet quite rare

A very important quality which is not to be overlooked when writing of furniture, and one which only America can give us, is that of resistance to modern heating. American furniture is seasoned to withstand our vagaries of temperature in a way that furniture made abroad is not. This is a large consideration, when paying the price of the best makers, to know that it has durability as well as style and execution.

This walnut secretary, an authentic copy of a fine privately owned English piece, is superbly veneered and of exceptional interior finish

The beautiful treatment of the woods in this eighteenth century French secretary shows how great a debt the modernists owe to such design

Don't tolerate the garbage can!

SURELY these are not pictures of what your back yard will look like! Build a Kernerator into that new home—get rid of the work-making garbage can, and the fire-starting basement trash pile. Think of it! Residence models as low as $95. and the masonry adds but little more when regular chimney is used. All waste, garbage, tin cans, bottles, magazines, papers and trash of every kind are dropped through the handy hopper door in or near the kitchen. Falling to the brick combustion chamber in the basement it is air dried, without odor. An occasional lighting is all that's needed—a match does it. Metallic objects are flame-sterilized for removal with ashes. No gas or other fuel required.

Over 2,500 architects and contractors have used and recommend the Kernerator. Selected for Home Owners Institute Model Homes in 30 principal cities.

Free Booklet "The Sanitary Elimination of Garbage and Household Waste"

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769 E. Water St. Offices in 90 Cities Milwaukee, Wis.

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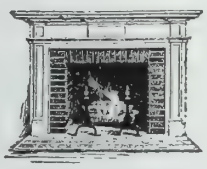
THE CHIMNEY-FED INCINERATOR

Garbage and Waste Disposal without Leaving the Kitchen

"We'll never build again without the Kernerator!"

Disease breeding garbage cans menace children's health.

With the Kernerator you don't leave the kitchen.



Your Fire Place

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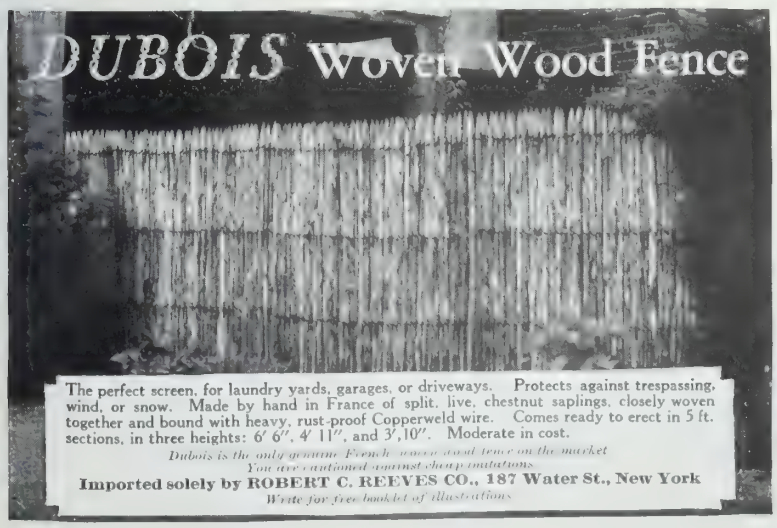
MADE in hand-made moulds. Colors are wonderful soft time-toned ones. Bricks look 100 years old. Made in genuine Jefferson size. Takes 21 days to mould, dry and burn them to especially high heat for fireplace use. Each brick carefully selected for its purpose.

Enough for average Fireplace costs $18.75. F.O.B. Salem, Va. Packed in barrels, padded with straw.

Send for circular on Fireplaces and Chimneys

Old Virginia Brick Co., Salem, Virginia



Pure . . . Fresh Air *in the* KELSEY HEATED HOME

WHEN you go out from a close, stuffy room into the pure, bracing outdoor air, you feel the stimulating effect of it at once. You feel better instantly, perhaps without realizing why.

It is because you have been breathing hot, dry, stale air over and over again.

But in a house heated by the Kelsey Warm Air Generator, the air can be as pure as it is outdoors. The Kelsey is not designed for hot air at all. It brings in the fresh outdoor air, warms it, automatically humidifies it, and sends the fresh warm air circulating through every room in the house.

You can easily understand how much this means to you in safeguarding the health of your family. It is just as important as proper food; and Kelsey Health Heat is remarkably economical.

Our booklet "Kelsey Health Heat" is full of interesting information.

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Note—Arrangements can be made to purchase a Kelsey Heater on easy payments

SHOP WINDOWS OF MAYFAIR

BY

SHIRLEY PAINE

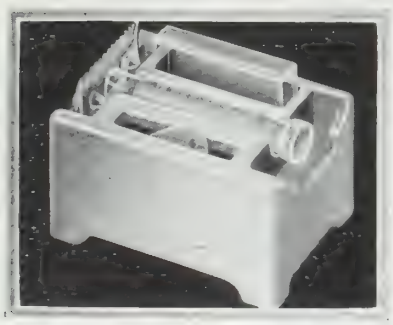
This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This month we show some particularly interesting things. Values have been sifted and where articles are of the useful type, they really work, and are not merely novelty gadgets which sound interesting but never do the things they are meant to do. . . . not only do we try to show unusual things in the shopping section, but our advertisers also try to find pertinent subjects for their space . . . . It would be worth while to read these over each month. It is through them, partly, that the things shown here come to light.

Only in the mountain country can one find still anything to compare with the quaintly charming peasant potteries found abroad. Far from modern machinery the old-fashioned potter's wheel is still used as it has been for centuries; the green clay is shaped up by hand, the "biscuit" dried out and fired. A variety of shapes may be had for many purposes. The glaze is a cool shade called "Log Cabin Green," a good background for bright flowers. This vase 7" high, $2 postpaid east, and $2.10 postpaid west, of the Mississippi. Catalogue.

Pewter that is lovelier than silver; burnished hand-hammered copper that looks like warm heavy gold! Colonial reproductions can bring charm down through the years, and the tall pewter lamps with the hand engraved wind-glasses particularly caught my fancy this month. They are 12½ inches high with globes of engraved ground glass; bases and tops of fine spun pewter. For the colonial dressing table, for consoles; delightful singly, ravishing in pairs. $8.50 each, $16.75 the pair, postpaid in U. S. A. . . . In the center we show a graceful boudoir or occasional lamp to fit any colonial or Early American room. Maple, pine, mahogany or walnut would reflect its warm glow nicely. It is 10½ inches high. The shade is a quaintly flower sprig pattern parchment with a really old ladies' fashion print appliqué in the panel. The price is $8 postpaid in America. Both these lamp designs are in perfect taste and are faithful copies.

The Snugglerug is a happy title for this new blanket rug. No matter how lusty she—or he—is, the patented zipper attachment seals kicking feet away from the cold when motoring, sleeping out in the air, or on shipboard. Softest wool is both light and warm; large enough for a three year old; pink, blue or tan piped in darker silk to harmonize. $7.95 postpaid in U. S. A.



This china Razor Cabinet is a welcome gift. Holds razor, pack new blades, stores old blades out of children's way, everything right where needed. Rubber feet. Nice enough to keep on a dresser. Jade, $2.25; orchid, yellow or blue, $3; "Monte Carlo" model silver overlay on white or jet, $6. All postpaid east of Miss. in gold paper gift box.

The "Foursome" — a four way electrical outlet in six nice colors: red, green, black, mahogany, walnut, onyx. Toaster and grill plug in at once; runs a fan, dictaphone, etc., in the office. Long silk cord makes it useful anywhere. A life-saver for the boudoir. Physicians find it invaluable. Also plugs into baseboard, making four-way outlet. $2.85 postpaid.

A real man's chair for that sacred room of his own where he "Won't have any silly feminine frills or trimmings!" It is a special Xmas present price to our shopping service readers. Finest construction, best hair filling, down cushion, covered in any standard color of rich leather. Price $145 (usually $200) Express is collect.

For months I've tried to find a Cape Cod chair reproduction with the proper charming lines, honest construction, and sane price. This is it. Arms formed maple; maple seat has reversible down cushion. Covered in your choice of glorious glazed chintzes, $47.50; in bright calico or chintz quiltings, $57.50.

PLAYTHINGS, TOYS, GAMES From MAYFAIR

Send for our 1929 catalog of Playthings for the big and little boys and girls, as well as for the grown-ups.

Everything for amusement, for entertainment, and for indoors and outdoors.

Our display of Games, Toys, Children's Books and home-entertainment devices is unexcelled.

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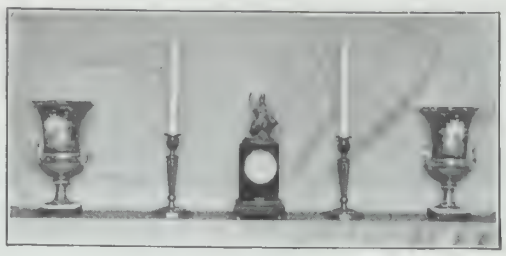

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INTERIOR ARCHITECTS, DECORATORS
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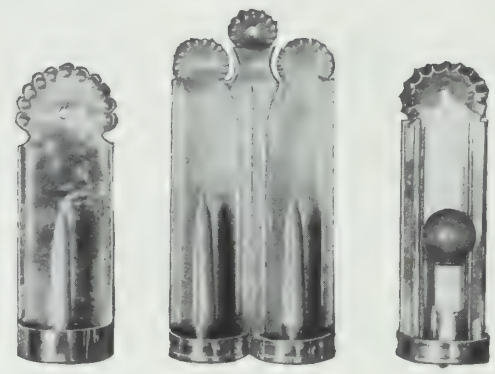
Out · of · the · Ordinary
Beautiful - Inexpensive
LIGHTING FIXTURES

HAND-WROUGHT *of* COPPER, BRASS *and* PEWTER



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Those who desire to avoid the commonplace will appreciate the charm, individuality, and good taste expressed in these quaint Early American Colonial Sconces, in tin, copper, brass, or pewter.

These and many other exquisite patterns of hand wrought lighting fixtures, with or without electric attachments, are fully described, priced, and illustrated in catalogue gladly mailed on request.

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Spanish Antiques

OBJECTS *of* ART - DECORATIONS

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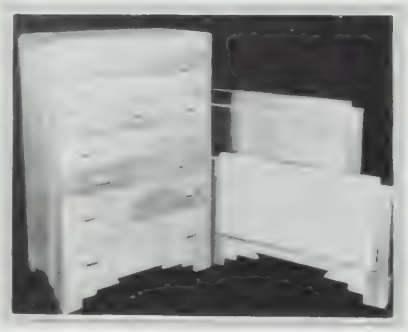
SHOP WINDOWS OF MAYFAIR

These days of "Specializing" [illegible] one with everything conceivable for styling children's rooms. Not nursery stuff alone—but for the growing child who has begun to have real tastes; for it is during those formative years that the wise parent guides him into proper channels by harmonizing furniture in the best of taste. This little [illegible] table serves as desk, $12.50; small bow back maple chair [illegible] solid painted wood (natural, red, blue, yellow, [illegible] twin soldier design parchment shade, $10 complete; chicken inkwell of porcelain, with quill pen, $1.75; handhooked rug of ship in nice colors, 2 x 3 ft. $10; hand painted fairy tale [illegible] and shellacked, $7.50.



[illegible] wood, finished either by purchaser, or by [illegible] Holds a full length man's shirt without folding. [illegible] $115; [illegible] two colors or stain; crating $3.50. Bed same construction; head 37" ht., foot 25"; 39" wide. $42.50 in wood, $57.50 two colors or stain. Crating $2. Special box spring, felt mattress and 1 goose feather pillow, $49.50 complete. [illegible]

When we wake up in the morning and zero air is blowing in through the window [illegible] fortitude it takes to cross that fatal twenty feet of floor to shut it! A small attractive gray enamel alarm clock fastens to the window sill, flat coil spring from the mechanism fastens to sash—accommodates three window openings. Set clock for rising hour—presto, *exactly 30 minutes before*, the window closes itself promptly and surely. It never fails. Price complete $13.50 prepaid 100 mi [illegible] N. Y.

[illegible] peak. Far more efficient than an ordinary clothes press or small dresser, a unit like this is a [illegible] to any [illegible] space for hats. Best construction [illegible]

"PRISON!"

"Just an invalid. Unable to go from floor to floor—unable to join my family—confined for life (apparently) to a single floor! But all is changed now. I travel at will up or down throughout my home by means of the

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which has been a blessing indeed."

Safely and easily operated—easily and quickly installed.

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Elevators, Trunk Lifts, Fuel Lifts, and Dumb Waiters for the home.

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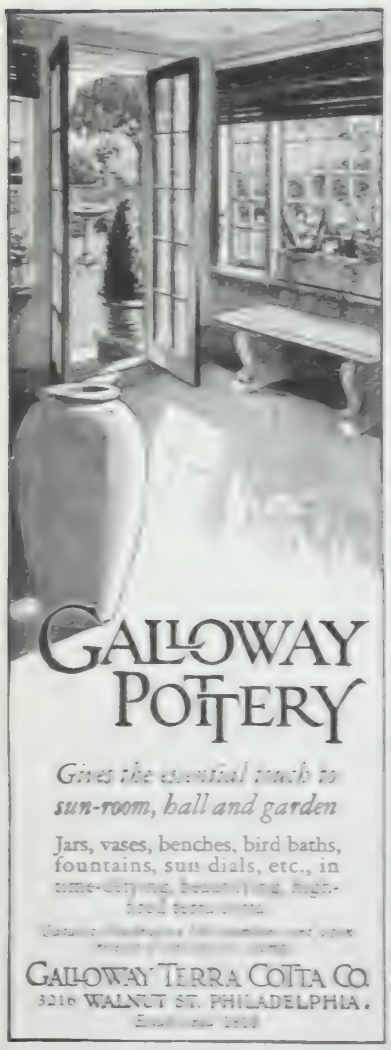

GALLOWAY POTTERY

Gives the essential touch to sun-room, hall and garden

Jars, vases, benches, bird baths, fountains, sun dials, etc., in time-defying, beautifying, high-bred terra cotta.

GALLOWAY TERRA COTTA CO.
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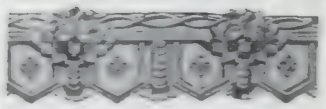
Metal Window Cornices



The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique Silver or Ormolu Gold. Also hand or reed to match any decorative color scheme.

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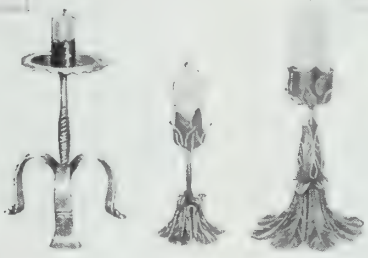
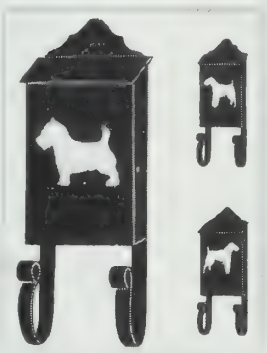
H. L. JUDD COMPANY, Inc.
New York Selling Agents

SHOP WINDOWS OF MAYFAIR

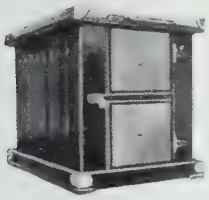
Iron Colonial Soldier andirons are exceedingly rare. These attractive ones are remoulded from the originals that belonged to General Waller of the historical old mansion house "Forest Hill Plantation," Amherst County, Virginia. They weigh 25 pounds each, solidly cast, 14¾ inches tall. They are especially suited to a country place, lodge, cabin or man's room. Price $8 the pair packed to ship anywhere. The transportation charges are collect.

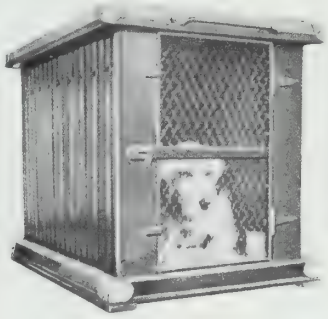


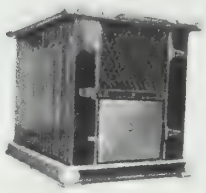
Finely wrought iron candlesticks are hard to find without getting into rather high costs, but these three are agreeable from all angles. They would be just the thing for a Spanish or Italian winter place, and at the same time would blend well with Colonial things. *Left:* 8 to 10″ tall, $4.50; *Center:* 5½″ tall, $2.75; *Right:* 7½′ tall, $3.50. Prices include delivery Greater Boston. A fine catalogue of fine iron is available.



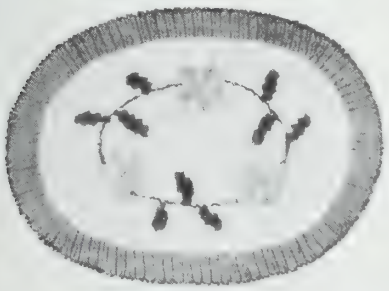
Anything new in mail boxes is as rare as—well as anything! Brass, bronze, iron and wood—about everything has been done *except* the ones shown here. These are of heavily galvanized rustproof iron painted black A silhouette is inset on the front panel—Scottie, Wire Hair or Airedale; of moss glass so one can tell when there is mail! Also in "rust" finish. Price $5.50 complete with magazine bracket.







Have you ever seen a real dog crate that was so good-looking one could use it in the house, that was painted dark blue (any special colors $2.50 extra), that had scientifically arranged water container fillable from outside, removeable floor, storm plates for cold weather, proper air holes so your dog will not suffer when trunks are piled about him? This discovery will be a comforting boon to canine friends. Beagle, Boston, Cairn Wire, French Bull, Sealy or Spaniel size: $12.50; Bull Terrier, Eskimo, Irish Kerry Blue, Pinscher, Schnauser, Whippet size, $17.50; Chow, Dalmatian, small Pointer and Setter, large Spaniel size, $21.50; Shepherd, Bloodhound, Chesapeake Bay, Collie, Hound, large Setter size, $25. No finer dog crates are made.



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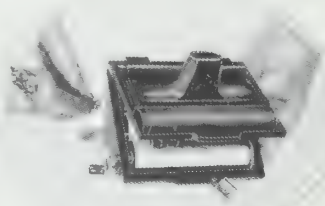

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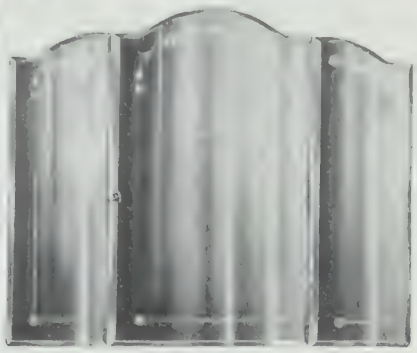

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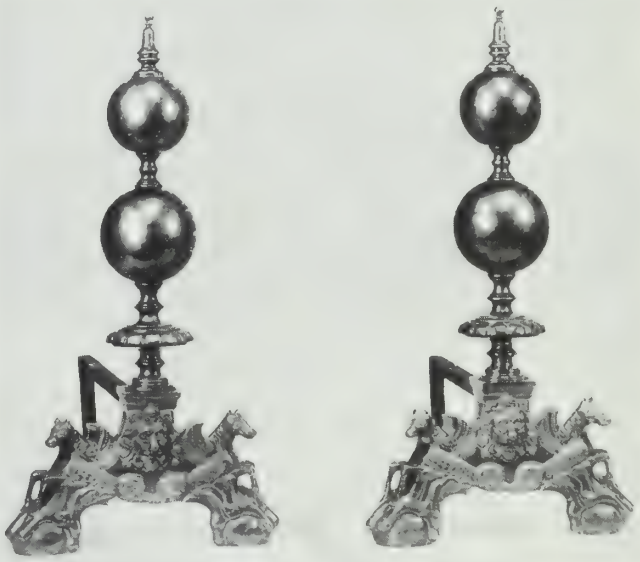

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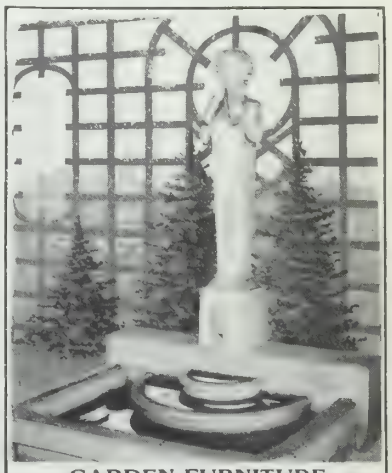

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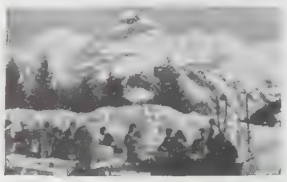

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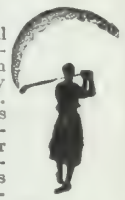

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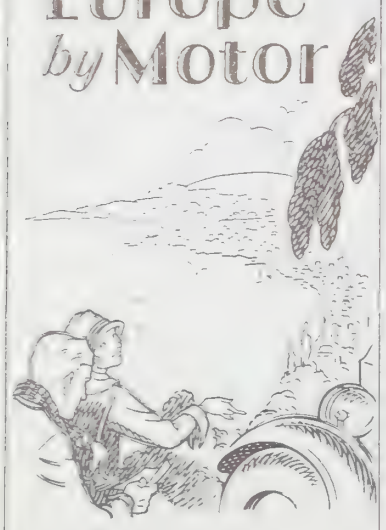

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Come Into The Garden With Leonard Barron

Beginning with this issue the garden page of Country Life will be carried as a regular feature, under the direction of Leonard Barron, F. R. H. S., Horticultural Editor of the Doubleday, Doran & Co., publications who needs no introduction to garden enthusiasts. It is to be a Service Page in every sense of the term. Mr. Barron will be glad to hear from those who delve in their gardens—of their problems, their triumphs, their joys and their tribulations. Here is the place to chat over new plants, old favorites, new methods, or odd experiences, as the case may be. Address Mr. Leonard Barron, Country Life Press, Garden City, N. Y.

AN INTERNATIONAL CONFERENCE on garden design was held in London last October. Thus does this old established, leading horticultural society of the world take a step into a new field. Hitherto design of gardens has not been given much serious attention by the horticulturists. Often indeed we have heard the argument that a garden was a place to grow plants and that their display was something else again, with which the cultivator had very little concern. There was some justification for this point of view in older days because there was so much activity in new plant introduction that it was perhaps just as well to leave the matter of design of the garden to other interests.

But things have changed, and so that dominating Royal Horticultural Society has turned its attention to the serious study of the making of gardens. In the past apparently they just grew, like Topsy. It was my privilege to attend this meeting and make an exhibition of lantern slides of selected American gardens as they exist to-day.

In conjunction with the conference there was an exhibition of pictures of gardens from various countries. The one thing that might be learned from it all was that nationalism in garden design does in fact play a very little part. There was something of the sort long time ago, but to-day gardens everywhere are very much the same. Indeed one commenter on the London meeting has said that after seeing the exhibition he felt that garden designers might have to go to America to borrow ideas for what was best in garden design. We may take some pride in this observation without being vainglorious. It merely means that the gardens of America are as good as the gardens elsewhere.

I do not see how America can ever have an American style of garden design. Not only because of the vastness of our territory and the extraordinary diversity of conditions and climates found within our borders but also because the natural outcome of constant interchange of ideas with other peoples is a gradual appropriation of the best from them all. As that works with us, so, equally it works elsewhere. Inevitably gardens the world over must tend to a certain uniformity because the fundamental principles of design must be universal in application if they be true at all. The truth everywhere is the same. This interchange of styles and the destruction of nationalism was emphasized by the representative from Holland who told us that what was called a Dutch garden in England was in Holland called an English garden. And so there you are. We might ask the pertinent question: What is an English garden, or an old fashioned garden, even?

Let us forget nationalism in our garden art and merely talk of real gardens. For as taste develops and knowledge increases and the two are united in skilful harmony we will get a true garden art which will be for itself and of itself, neither American, English, Dutch, Chinese, Choctaw, or Zulu.

SOUTH AFRICAN flowers contribute a good deal to the gaiety of our gardens and greenhouses. They seem to tend to brilliant colors, as witness the Gladiolus. Other South African beauties are the Ixias, and Sparaxis, but perhaps none of those which have been brought into cultivation exceeds the Gerbera in decorative value.

When it first came to us in its wild form it was startlingly scarlet, so arresting in fact that some people called it Tommy Atkins Daisy because of the characteristic red coat of the British soldier. It came to us, or rather first of all to England, from the Transvaal, and in England it has never been a really successful plant. It is one of the unusual plants in cultivation—not exactly difficult, but it wants its own way in some minor details which are different from those of the majority of other things that are grown under glass. That means, of course, that it wants a section of a house all to itself, for its very best doing. But it can be grown *fairly* well under other conditions. The point of the thing is, however, that it must be kept in the greenhouse, (preferably planted out) the entire year round. It is indeed a useful flower for the greenhouse, producing all the year through, which makes it quite unusual and it was seized upon by Mr. Van Bourgondien, of Babylon, N. Y., for quantity production as a cut flower for the market. He has been unusually successful with Gerbera jamesoni, and in his hands it has shown an extraordinary tendency to variation so that at the present day the colors run away from the original Tommy Atkins scarlet to a rich full crimson-scarlet on the one hand and extending to lighter pink with almost an eosin cast through peculiar pastel gradations into the most delicately blushed white, and in another direction through cinnabar brown tones toward the orange and lighter yellows.

Modern variations in the Transvaal Daisy

In the hands of a skilful cultivator Gerbera responds amazingly, and as a cut flower it has unusual keeping qualities. Florists like it in making arranged pieces because of its graceful outline and upstanding gracefulness with brilliancy yet amiability of color.

Recently it is showing a tendency to further variations, even to doubling, which may or may not be an improvement, according to one's point of view. Another curious development is a fuzziness or hairiness of the flower—somewhat after the character of the hairy Chrysanthemum of days gone by. True, due to its South African origin it will not endure frost and so it remains a greenhouse or underglass inhabitant, for some gardeners succeed very well in growing it in heated frames.

At the New York flower show last year Mr. Van Bourgondien exhibited a selection of variations that the plant had developed under his care—a revelation to many who had known only the original introduction. The accompanying photograph shows, as well as black and white can show, the range of tones in today's varieties.

AS THESE words are being written information comes of the realization of the monumental book on Lilacs upon which Mrs. Susan Delano McKelvey has been working so long with the material at the Arnold Arboretum. This book will be a complete study of the genus Syringa and so will include more than what we commonly understand as Lilacs in the garden. It will have a unique interest in its color analysis of the different varieties and species, each one being keyed up with the tints according to the "Color Standards and Color Nomenclature" of Ridgway's, and will have a group of keyed plates based on this system by which the colors and varieties may be standardized. It will be something indeed if Lilacs can be distinguished by color description.

Mrs. McKelvey has called to her assistance Ernest H. Wilson, and Alfred Rehder for the botanical contributions; Mr. T. A. Havemeyer will discuss cultivation; and the diseases (for Lilacs do have diseases) by Dr. Councilman.

By the way, I wonder how many people have had Lilacs suffer as I have this last year from attacks of English hornet which apparently takes the bast of vigorous young shoots for building its nest and in so doing completely rings the growth. It is a destructive pest against which it seems impossible to take any precautions. Has anyone any suggestions?

Exact color identification for flowers is beset with all kinds of difficulties all along the line, quite apart from the possibility that no two people actually get identical color sensations. There are the problems of pigment, reflection, and such like, to say nothing of the diversity with which new tints and textures are always cropping up in flowers which no set of standards seems to forestall. The whole subject of flower color and its identification is to be given a very big consideration at the International Horticultural Conference to be held in London in 1930. In fact, a preliminary meeting to lay the ground for the International Conference has already taken place.

COUNTRY LIFE

FEBRUARY 1929 PRICE 50 CTS.

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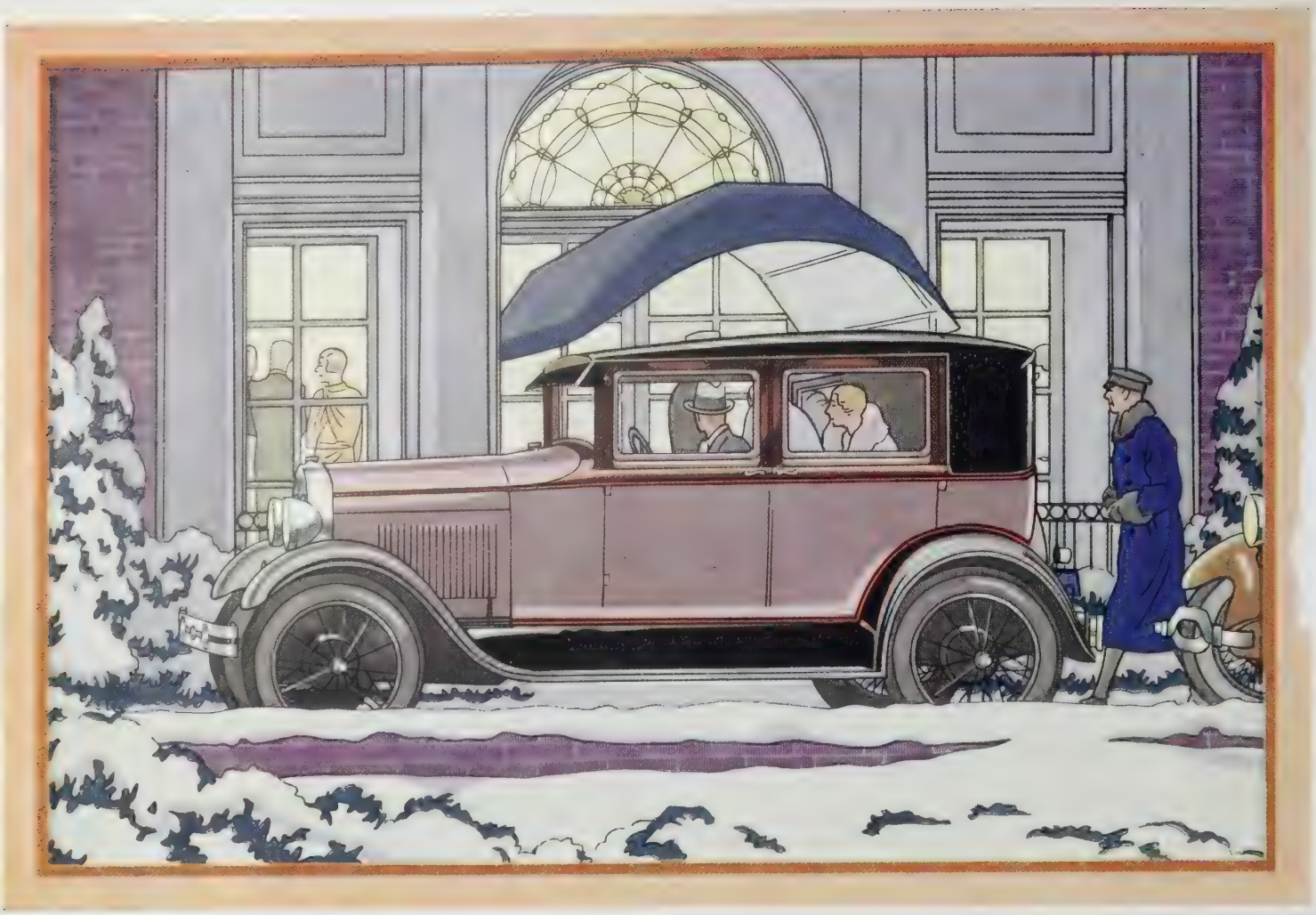

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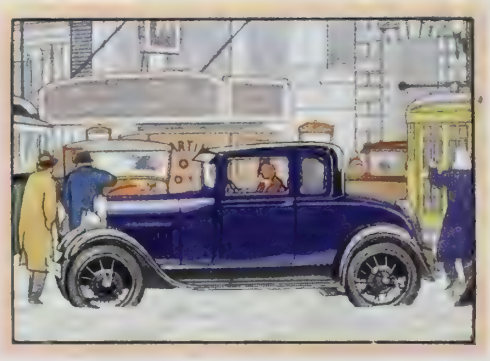

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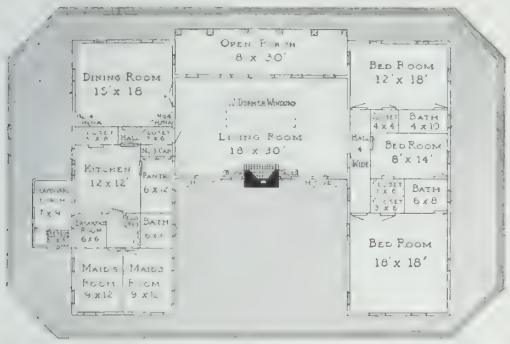

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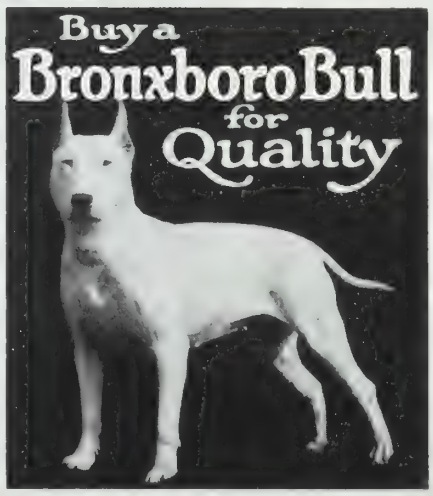

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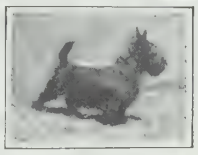

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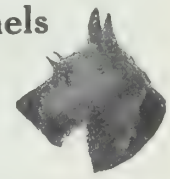

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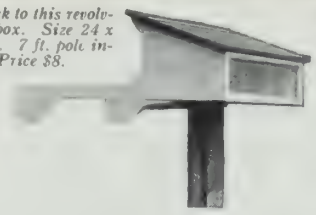

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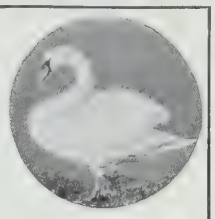

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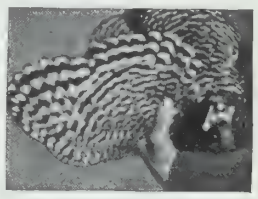

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Mediterranean Cruises by the "France," Feb. 7th and March 14th

The white speciosum (Lilium speciosum album) adorning COUNTRY LIFE'S *March cover is from the clever brush of Margaret W. Mellor Gill, whose lovely flower paintings are familiar to* COUNTRY LIFE *readers*

TALK OF THE OFFICE

MARCH IS THE GARDEN MONTH

PLANNING a magazine is much like fortune telling in that both deal exclusively in futures. Here as we write it is the dead of winter. The ground is covered with snow and the trees are bare and leafless. Spring seems far away—yet, mighty paradox, spring has arrived in the Editorial Sanctum. We sit surrounded by scores and scores of photographs of lovely gardens and flowers in full bloom, and our desk is piled high with articles on all manner of pleasant garden subjects. For the next issue of COUNTRY LIFE—the March issue—is the Annual Spring Planting Number that ushers in the vernal season.

Appropriate to spring and to Easter, as well, is the leading article by Helen Morgenthau Fox, who discusses the growing of lilies, a subject on which she is more qualified to write than almost any other horticulturist. The article is illustrated in full color with plates of all manner and species of lilies. Anderson McCully tells how to plant a garden especially to be viewed by moonlight, while Florence Taft Eaton urges the planning of a vegetable garden to provide especially for soups, salads, and spices. C. T. Gregory of the Purdue Agricultural Experiment Station begins a series of important horticultural articles on the diseases of plants and how to prevent them, with a paper on peony ills. U. P. Hedrick, taking up the cudgels for fruit growing, urges in a most practical manner the establishment of an apple orchard, and tells the varieties to plant for the home orchard and for the commercial orchard.

A planting number without an article by that dean of horticultural writers, Mrs. Francis King, would be a sorry thing indeed, so Mrs. King contributes an article on "The Mock Orange, 1929 Model." Alvah Meyers, celebrated sculptor, writes of the proper placing and use of garden statuary, and there are pages of illustrations of the use of water in the garden, as well as beautiful views of many springtime gardens.

As to subjects apart from the garden, Nancy McClelland, the celebrated decorator, tells of her experience in decorating, while Mrs. Rogerson, President of the Arden Galleries, discusses the use of paneling as exemplified in this month's Room of the Month. C. Stanley Taylor, architect, writes of modernizing farm buildings, while Hilaire Belloc, famous novelist, tells of a fascinating trip to Corsica.

So much for next month's issue.

TWO NOVELISTS IN ONE HOME

THE Norris family is an extraordinarily talented one. It is a rare occasion indeed to find both husband and wife famous as authors, yet Kathleen Norris and her husband, Charles G. Norris, certainly have both attained the pinnacle of literary fame with their novels. Readers of COUNTRY LIFE will be delighted, therefore, to hear that in the March issue of COUNTRY LIFE, Mrs. Norris has written a charming article telling how she and her husband planned and built a delightful new home in California where they now reside. Naturally, the article is illustrated with striking views of both the interior and the exterior of the Norris home.

Old English Furniture

An important eighteenth century English pine cabinet enriched with carving. A piece of the finest quality and proportions, in mint condition, circa 1760. Heighth extreme, 9 feet, 5 inches; width, 5 feet, 2 inches; depth, 13 inches.

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The terrace overlooking Gloucester Harbor at Beauport, the residence of Henry D. Sleeper, Esq., described in the leading article in this number

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COUNTRY LIFE

FEBRUARY

1929

An Adventure in Americana

Beauport–the residence of Henry D. Sleeper, Esq., at Gloucester, Mass.

by THE EDITOR

Paintings by W. B. E. Rankin

Sketches by Lester Hornby

BAC in 1609, Samuel de Champl , on one of his eventful and fr ul journeys to the New World, in uising about the coast of Massachusett spied a tongue of land behind which la a safe harbor. This land he described n his journal as being "a tongue o plain ground where there are saffrons, t trees and vines," and the harbor h found so charming that he bbed it "Le Beauport." W n the passing of the years an of the French from "Le Bea ort," there arose the thriving wn of Gloucester, which w destined to play such an impo nt rôle in the shipping and fishi industries of the United S tes for so many years.

One cr October morning last fall, like hamplain, we set out on a voy of discovery and, like Champl , we were going to seek Beaupor or this is the name that Mr. Her D. Sleeper has given his love house in Gloucester, which c ains perhaps the most attracti and unusual collection of Amer na of any residence in the cou y, for there is no piece of furni e or any object of art in the h se that is not either of Amer n origin or brought to Americ efore the year 1800. And wh one considers that the house h fifty-six rooms and each ro contains many objects, one be s to realize the variety and the nportance of this wonderful c ection.

Wha s amazing is how one person such a short space of time for Mr. Sleeper is still a young man—ld possibly have obtained the necessa knowledge, and acquired such a colle on.

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Notwithstanding the actual interest of its contents, this house is paramount perhaps as a composition. Its creator is more than a mere collector. He is more than an antiquarian. He is at heart an artist with an eye for composition and color that would have brought him fame and fortune had he chosen to seek them through the medium of canvas. He has a particularly happy knack of doing daring things with color; of combining with complete success striking colors that in the hands of the uninitiated would spell disaster.

The entrance : Beauport.

For the most part the walls and the backgrounds of the rooms at Beauport are of dark or neutral colors, which are relieved by spots of color in the hangings or bits of lacquer, thus avoiding monotony. His sense of balance and composition is best illustrated by the fact that in each room of his house there are countless pictures, lamps, *objets d'art*, collections of glass, etc., yet nothing seems superfluous or out of place.

In reading this, one might imagine that with so many things about, a room might have an air of restlessness that would be difficult to live with. Here is where Mr. Sleeper's genius comes in. Everything is so perfectly placed and balanced as to both color and form that the eye is never tired. The rooms, on the contrary, give one a great sense of relief and quiet and yet they are full of interest. Furthermore, every room has an air of livability and appears to have been lived in for hundreds of years.

In fact, so well is this atmosphere of age borne out that there is even an aroma of time to Beauport. This is easily accounted for in the library from the musty odor of the books; but how it is obtained in the other rooms, we know not. Possibly the bowls of apples and nuts on the tables in the various rooms, or the

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COUNTRY LIFE PRINT

Of all the rooms in the house, the red lacquer room typifies best the owner's skill in the use of color. Against a background of highly lacquered maroon, the curly maple furniture and the books and ornaments of scarlet hue stand out in brilliant and pleasing relief

jars of fragrant potpourri have something to do with it. Possibly it is just the delicious odor of burning logs in the fireplaces. But it adds immensely to the ensemble.

A FINAL point about the maker of this house, before we take you on a tour of the house itself, and that is his insistence on the perfection of detail. The smallest particulars are carefully thought out, which accounts for the perfection of the house. For instance, many of the portraits and pictures on the walls are not fastened with ordinary hangers; they are supported by old-fashioned nails with variously colored enamel, porcelain, or glass tops, or by genuine old hand-made nails. The books—there are 15,000 of them in the house—are selected carefully for each room, and their bindings blend with the room. The books in the lacquer room are bound in gay red morocco; in the old rooms there are books with ancient bindings. Reading stands hold books open at interesting places. A pair of old-fashioned spectacles are laid carelessly in an open volume just as if their owner had put them down for a second to attend to some household matter. Old-fashioned jars of cookies and gay-colored sweetmeats are here and there, and bunches of Indian corn hang from the rafters in the kitchen. In another room several letters to an ancestress of Mr. Sleeper's are laid carelessly on a desk as though she had just finished perusing them. One finds Mr. Sleeper's great-grandfather's walking stick standing in a corner. Examine it closely and you'll discover inscribed on it "Oh God, let me not support an ungrateful hand." Everything is arranged in the most orderly disorder that makes the house a real home and in no sense gives it the air of a museum.

WHEN Mr. Sleeper built Beauport in 1907 he simply wanted a rambling house that would have the appearance of age to house his furniture and to which he could add from time to time as the need arose. This plan, with the quaint original building and the seven wings added at various times, has worked to perfection. The house is delightfully full of unexpected turns and angles. One is always coming upon charming little windows that give a lovely vista onto a garden or a terrace, or a glimpse of Gloucester Harbor below at one's feet. And as if this were not enough, Mr. Sleeper has had the fascinating trick of inserting little alcoves with translucent backs, on the shelves of which is set early American glassware of various and fascinating colors. This is not done in the incoherent manner in which one often sees glass used; one niche will contain only glass of soft purples; another of greens, and still others of amber, always with balance of color and form, etc.

But to the house. Now, don't be alarmed. There are fifty-six rooms in it and to do them justice they should all be described; but alas, such is not possible in the limited confines of this magazine. We'll saunter through the principal ones we have chosen and describe the highlights of each, and endeavor to give you a mental picture of them. Fortunately for us, William Rankin, the celebrated English artist, has made half a dozen very fine paintings of as many rooms at Beauport, which we are privileged to reproduce

COUNTRY LIFE PRINT

The vast Colonial kitchen-living room is, perhaps, the favorite room of all the fifty-six, both with the owner and with the visitor to Beauport. Paneled in "punkin" pine, and with furnitures of severe Colonial type, the room has an air of friendliness and cheer

herewith. It will help matters enormously if you will study the paintings with reference to the text as we go through the rooms. So let's be on our way.

ENTERING through the gabled doorway and passing through a charming hallway paneled in white painted pine that came from an old house in Essex, Mass., we turn to the right and come into what is known as the Limebrook room, from the fact that the rafters, paneling, and floor were taken from an old house in Limebrook, Mass., built about 1673. It is a lovely dark-toned old room with a deep window of mullioned glass. In many ways it is the oldest-looking room in the house and the coziest and most homelike. As we write this, we are sitting in the bay window of this room. In the next room, the artist, William Rankin, is busily painting, trying to utilize the last light of the dying day to finish another canvas. Outside, a shaft of autumn sunshine falls on the red leaves of a sumac in the courtyard and pauses for a second to gild a wooden statue of St. Joseph, an old ship's figurehead that now adorns a gable of the roof. On our left a fire of logs burns cheerily in the fireplace, and its dancing flames are reflected on the lovely old pewter that adorns the buffet at the end of the room. The firelight is reflected back from the high finish of the dark walls, and as twilight falls the great ship's lantern above casts a ruddy glow and the Paul Revere lanterns hanging from the rafters form new patterns of light about us.

WE FALL to speculating about the secret passageway that is behind a panel beside the dresser. What stories it could no doubt tell! Our host's speculation is that it was constructed not so much as a hiding place from Indians (for when built the old house stood in little danger of attack by the redskins, being situated in the center of a community) but that it may have been intended as a refuge from witch searchers. For Salem and its neighboring communities had gone mad on the subject of witchcraft and no one, young or old, was quite safe from the charge of wizardry. Various houses built just at this time contained secret hiding places where loved ones under suspicion might safely be hidden until the madness and fury had abated.

As we sit writing, the door into the next room is open and we can get a glimpse of the stately Paul Revere room, so named for the collection of twenty-three pedigreed pieces of Paul Revere silver that was once housed in the corner cupboard. This collection, which is illustrated in color on page 38, was recently presented by Mr. Sleeper to the Boston Museum in memory of his mother. The room is sombre in tone and rather severe, the woodwork being dark plum color. The windows are Gothic and ecclesiastical in feeling, which is perhaps natural, as they and the corner cupboard were taken from an old church in Hingham. The walls are adorned with a lovely classic wallpaper with a church in the Christopher Wren manner, the original of which was found in Paul Revere's house in Boston.

Passing through the Paul Revere room one enters the Pembroke room, so called because the pine paneling and some of the furniture came from an old house at Pembroke. It is interesting to note that Mr. Sleeper is a direct descendant of the

The Paul Revere room, so named from the collection of twenty-three pedigreed pieces of silver executed by the great silversmith and shown in the cupboard in the illustration. The room is severe and classic, with plum-colored walls, but the gay lining of the cupboard and other spots of color relieve any possible chance of monotony

The Golden Step room, done in green and robin's egg blue, gets its name from the ship model of an old China trader that adorns the room, but is not shown in the picture. One side of the room overlooking Gloucester Harbor is almost all glass

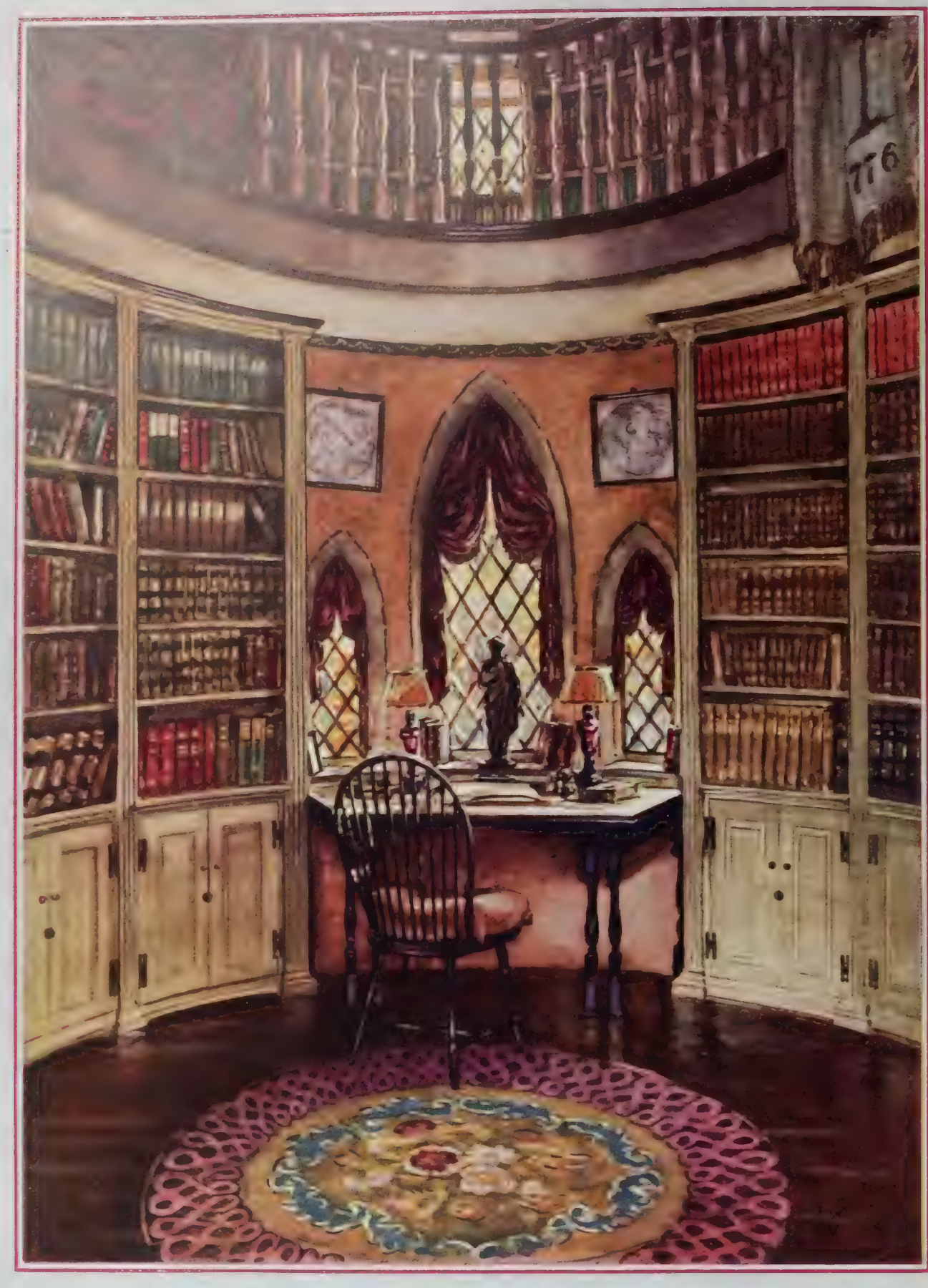
original builder of this house and inherited many of the lovely old things that this room contains. The Pembroke room is the old Colonial kitchen living room. It is very popular with all visitors to the house, as well as with the owner himself, and here he takes most of his meals. There is no one dining room in the house, which at first seems odd. But far from it, for the owner has his meals served in any of the rooms he fancies according to his mood and the time of year. We lunched, a gay party of ten, at an old trestle table in the kitchen-living room, with a fire burning merrily under the huge caldron in the fireplace; and next morning we had breakfast in the Golden Step room—so called from the great model of a China trader of this name which it contains—at a long table facing directly on the waters of Gloucester Harbor. You can see the table if you will glance at the painting of the ship room on this page.

THE Pembroke room is paneled in "punkin" pine, and all of its furniture is of the severe type of early Colonial furniture. There are a lovely old dresser, a grandfather's clock, several corner cupboards, tables, and two splendid wing chairs. Little windows and a quaint skylight give plenty of light to the room, and one gets charming vistas of the gardens beyond. The floor boards here are noteworthy, some of them being two feet wide, but the focal point of interest is the great fireplace. The massive oak beam that supports the chimney is nine feet long and thirteen inches wide. The bricks forming the chimney were dug up from the ruins of an old house built in 1628, and there is in existence a record of one old builder in which he states that he has made three journeys up the river with Indians and brought back "clay and clam shells sufficient to build my chimney." Next to the fireplace is a fascinating little taproom where drinks were dispensed and spices and condiments weighed and given out by the thrifty housewife. Bright-colored pumpkins and squashes as well as bowls of russet apples and nuts impart just the right amount of color to the room.

Beyond and down a step one comes into the Franklin room, so named for an unusual Franklin stove surmounted by a quaint statue of Benjamin himself. This room is from an old house in Gloucester of the late eighteenth century, and contains, among other items of interest, the original deed of sale by the Stiegel family of the famous Stiegel glassworks, signed by the redoubtable Baron Stiegel himself.

BUT now we must retrace our steps and return once more to the hall and start afresh on a new voyage of discovery.

Passing through two antechambers one suddenly comes upon the red lacquer room. The effect—particularly after the pine living room—is startling. There everything had a dull russet and brown finish. Here every object, including the walls, has a high lacquered finish. There there were the softest, mellowest colors; here the color fairly glows—rather, it almost sings. And it is really lovely. In this room more than in any other Mr. Sleeper shows his genius for color. Curly maple mixes perfectly with chinoiserie. Scarlet lacquered *objets d'art* stand out against dark maroon lacquered walls. Around the doorways the maroon



COUNTRY LIFE PRINT

The library is circular in shape and two stories high, with a gallery running around the top. It is interesting to note that the curtains in the window are of carved wood; with most of the woodwork in this room, they came from an old house in Charlestown, Mass.

pilasters and architraves are picked out in red, and ornaments of red tole are used with striking effect. Even the books are bound in scarlet morocco, while the hangings are of maroon damask with scarlet flowers. Red herringbone blinds frame the windows. One could sit for hours in this room absorbing its beauty and its color. It will pay you to make a study of the artist's painting of this lacquer room on page 36. Just outside the room, and clearly visible through the doorway, is a niche full of lovely violet Sandwich glass set against the light. Yet the violet tones blend perfectly with the scarlet and maroon tones of the room itself.

Off the lacquer room opens the Golden Step room, a long, rectangular apartment done in white with robin's-egg blue trim, and the furniture upholstered in robin's-egg blue toile ciré. A room of brilliant sunshine, this, for one entire side gives out on the bay, and a long table runs the length of it, so that all the guests sit on one side of the table and look out over the water—certainly a unique dining table. A fine collection of old green Wedgwood completes the picture, and two robin's-egg blue dressers at the end of the room flank finely colored old carved ship ornaments, for this is the ship room and there are three characteristic ship models of the three trades which made New England famous: a China trader (*The Golden Step* from which the room gets its name); a Gloucester "pinkie" (fishing boat); and a New Bedford whaler.

At the other end of the house is the south gallery, a room full of lovely curly maple and mahogany furniture, and with a delightful little writing nook whose walls are covered with a paper composed of famous French newspapers. Passing through this and through a sunny little reading room, with an interesting wallpaper from Salem and a corner cupboard, one comes to the library, perhaps the most unusual room in the house, for it is circular and two stories in height, with bookcases all around it and a gallery running around the second story. A door pierces the wall and opposite it is a triple casemented window ecclesiastical in feeling.

The curtains of deep russet aroused our curiosity, and examining them closely, to our amazement we found them to be of carved pine, painted, with yellow fringe, and not of cloth as we had supposed. So excellently was the work done that one could almost expect the curtains to sway in the breeze on the window being opened. An old-time room this, and full of an air of antiquity. The curtains and much of the woodwork came from an old house in Charlestown, Mass.

Climbing up the stairs at the side to reach the gallery in the second story of the library, one enters the Shelley room—a bedroom done in an ashy lavender and heliotrope and containing many relics of the poet. An old paper from a house in Marblehead and a graceful four-poster bed from a house in Exeter make the room noteworthy as well. The doorways and windows are arched, carrying out the church-like atmosphere of the adjoining library.

The chimney and gables of Beauport add greatly to the charm of the exterior of the house

ANOTHER bedroom named for a poet is called the Byron room, for it contains a rather massive bed with handsome carved dolphins on the head and footboard that the poet slept in and which came from Newstead Abbey. In order to fit the bed into the room, two indentations had to be made in the inner roof of the house, which slopes at an angle in the second story; but this adds to rather than detracts from the interest of the room. It is a quaint room with an old pumpkin-colored rose paper from a house in Salem depicting Napoleon's son, the little King of Rome.

Much to our delight we were given the Strawberry Hill bedroom to sleep in. It derives its name from the fact that the paper which adorns the walls came from Horace Walpole's home, Strawberry Hill, in England. It is a magnificent paper, Persian or Indian in feeling, with elephants and camels in red and gold, and the whole highly lacquered. It was too lovely in the lamplight when we retired. Old rose glass girandoles cast a red glow on the bright surface of the walls and a fire burned brightly in the brass grate.

When we opened the closet to hang up our clothes, we made a most curious discovery. In back of the closet running up into mysterious darkness was a minute staircase. At once our curiosity was aroused, and with an eerie sense we started exploring, to find that the hidden staircase led to an attic chamber above. And as if that weren't mysterious enough, as we were preparing to retire, we heard a soft knock and on calling "Come in" a panel in the wall beside our bed opened and in walked our friend Rankin, the artist, who had the next room—the belfry chamber—a charming room full of quaint angles and with the walls covered with a gay-flowered Zuber paper. We told Rankin of our finding the secret staircase, but he was not to be outdone, and motioning us to follow him into his room, he pressed a panel in the wall, and lo and behold, behind the chimney was a good-sized room used for storage purposes! Now every bedroom possesses its own bathroom and also a full-length mirror, yet so cleverly have these been concealed that these notes of modernity are virtually invisible and cleverly hidden behind doors that might lead to a clothes closet or into another room. Much thought must have gone into the careful planning of such details as these.

Near the Strawberry Hill room is an enchanting pine bedroom called the Indian red room. Plain, unfinished, ancient-colored pine predominates in this room and it has many rare and very curious pieces of furniture. There are an old camp bed, several interesting reading tables on which repose old whaling books, and a cupboard full of quaint, crude toys from an old farmhouse in Maine. Oddly enough, in their simplicity these toys bear a striking resemblance to some of the toys uncovered in Egyptian tombs.

Next door and down a flight of steps lies the mariners' room, a large room with a big window overlooking the bay, also finished in pine, the whole thing brought from a house in Newport. A splendid pine doorway with finely carved pilasters and pediment stands at one end of it, and scattered about were all manner of nautical instruments, from sextants to

Ivy climbs all over the house, adding to its air of age, though it was only built in 1907

compasses. A silk American flag with but sixteen stars in it and in a remarkable state of preservation, was flung over a deep wing chair, and a copy of the *Essex Register* for March 30th, 1814, lay on the table. We picked it up and read that "The Ship *Union* will meet the enemy on First Monday in April with an American crew—not one fainting lubber among them." Brave words these and bravely spoken.

SINCE brevity of time and space must shorten our journey in this house of dreams, we can visit only one other room purposely reserved to the last, both on account of its importance and also on account of its seeming incongruity in a house devoted to Americana. For if one turns to the left as one enters the door, one comes upon a large (it is the largest room in the house) room furnished entirely in the Chinese manner. Why, you ask yourself, and quite naturally, too, a Chinese room in an American house? The answer is not difficult. It is found in the log books of the early merchantmen, for prior to the gold rush of '49 to California, a brisk trade flourished for many years between New England and China. Hundreds of ships each year made the long voyage to the Orient and none of them returned without a full cargo of Oriental goods. Samuel Morrison gives a dramatic glimpse of the strong influence the Chinese trade had on New England life in his interesting "Maritime History of Massachusetts." Fortunes were made and made quickly in the China trade, and many a merchant retired at the ripe old age of twenty-eight, having amassed a comfortable fortune in a few short years.

Chinese and Oriental objects were found in every New England home. Indeed, the life of labor, homespun, and much religion merged into a gayer, more lively life as a result of the China trade. So it is no wonder that a Chinese room, practically every object in which was brought home in an American ship, should hold a place among Mr. Sleeper's Americana.

The room—two stories high—has a pagoda-like ceiling and the walls are covered with a very brilliant old Chinese paper brought over by Robert Morris, who largely financed the Revolution. It is a gay paper indeed, panoramic in character, and it came in forty strips, each strip four feet wide and twelve feet high. It represents two scenes: manufacturing porcelain and the raising of rice. These papers were painted not so much for Chinese homes but often for the merchants of China to offer as gifts to their American and British confrères on the consummation of a satisfactory deal.

On one side of the room is a fireplace with porcelain figure andirons, and opposite is a delicate chess pagoda with coral pink columns. At either end is a balcony with Chinese hangings, and windows full of lovely amber are at either end under the balconies. It is certainly one of the most unique rooms to be found in all America and makes a fitting climax to a visit to Beauport.

JUST what was Mr. Sleeper's object in assembling such a unique collection? The answer is manifold. There is the joy of creation; there is the joy of seeking and finding, and the joy of achievement. Then finally there are the joy and the peace that beauty, real beauty, alone brings. Who can estimate the far-reaching influence that such a house will have upon the taste of a nation? Anywhere from ten to forty people drop in to visit Beauport each day during the summer, and each one of them, unless he be a dull clod, carries away some of the beauty and tranquillity and contentment that the house contains.

Before the building of this house much of the old wainscoting of old New England houses was being burned for firewood or thrown away, especially in the case of minor, low-studded rooms. The adroitness of use and intimate charm of these rooms have inspired many a visitor to search and save likewise.

WE WERE fortunate ourself to stay as long as we did, and even then it cost us a pang to leave. We have no quarrel with the modernists—on the contrary we feel that their efforts to create something should be encouraged; but when you've had your fill of curves and cubes and are fed up with color run riot, go down to Gloucester and view Beauport. We'll warrant that you'll have a new appreciation of what a lot of beauty our ancestors carved out of the stern reality of living.

This is the lesson we would leave you and your children, and this is the lesson we feel sure that Henry Sleeper has done much to teach in devoting so generous a part of his life to setting standards of beauty for every American home.

The lead casemented windows are quite in keeping with the old American furniture within

F. A. NYHOLM

THE ROOM OF THE MONTH

HENRY F. STANTON, *Architect*

The potential beauties in wood that wait the seeing eye and skilful hand of the master could not well have a better exemplar than in the paneling of this room, and especially in the exquisitely simple yet wholly lovely overmantel. The library in the residence of Mr. Paul M. Bowen, at Grosse Pointe, Mich.

Furniture of a Forgotten Century

by WALTER A. DYER

Illustrations from the Metropolitan Museum of Art

IT IS a curious fact that most people know more about the decorative arts and furniture styles of the eighteenth century than those of the nineteenth. In our quest for antiques we have sought chiefly for eighteenth century treasures, disregarding, until recently, all nineteenth-century productions save those of the first decade or two. Most books on old furniture draw the curtain at 1830 or earlier. We have come to believe that artistic chaos followed Duncan Phyfe and that the era of steam and machinery produced nothing worthy of our notice. Modern manufacturers reproduce furniture of the seventeenth and eighteenth centuries, but who would have the hardihood to try to sell reproductions of Victorian furniture?

In this quest we have most of us learned something of the development of the so-called period styles. We know how the styles of Louis XIV, Louis XV, and Louis XVI in France followed one another in a natural evolution, and how Napoleon, with his grandiose ideas, brought in the styles of the Empire. We have learned something of the procession of the English styles—Queen Anne, Early Georgian, Chippendale, Heppelwhite, and Sheraton. We have even dipped a bit into the origins of the so-called American Empire style and of the exquisite designs of Duncan Phyfe. But of the evolution of styles during the past hundred years, we know virtually nothing.

It is true that much of the American production of the last century has little to recommend it artistically, but it is inconceivable that nothing worth while was produced. It is equally inconceivable that there was no process of development parallel with the development of popular taste. It is inconceivable that the laws which governed style development in previous centuries should have been entirely inoperative in the nineteenth.

During the first quarter of the nineteenth century American taste fell under French rather than British influence. During the previous century most of our importations of furniture had been from England. Now we were getting as much from France, and our increasing domestic manufacture was based largely on the furniture of the French Empire. Part of the time there was an embargo on British imports, and there was prevalent, more or less, a pro-French and anti-British feeling, expressed in the warm reception given to Lafayette in 1824.

Even in England, however, the Empire influence was felt. Sheraton's curious later designs showed Roman and Egyptian feeling, and the designs of Sir Thomas Hope, published in 1807, displayed a mixture of the antique and the French interpretation of the antique.

Napoleon, it must be remembered, desired Roman magnificence and also some suggestion of his mastery of Egypt. The Empire style, therefore, as developed by David, Percier, and others in France, was in large measure an adaptation of Roman and Egyptian style features. At the same time there was, in this country, a mild Greek revival (note the architectural details of Samuel McIntire), so that our styles at the beginning of the century were pseudo-classic or neo-classic. In 1803 Latrobe, architect and decorator, was appointed surveyor of public buildings by Jefferson and he became a leader in American taste, popularizing that mongrel style which we have come to know as American Empire, but which might better be called Jeffersonian.

Not all of it was bad; we have inherited

Above. Alcove V. A somewhat incomplete grouping of furniture, fabrics, and decorations representative of the reform movement in England (1860-80) instigated by William Morris and other pre-Raphaelites

The first of the new series of alcoves at the Metropolitan Museum of Art, illustrating the neo-classicism of 1804-15. Chiefly furniture of the French Empire

Right. Alcove II. Modified neoclassicism, the Empire style in transformation (1815-30), showing French Empire table, American Empire chairs, Biedermeier secretary, Duncan Phyfe tables, and Tucker-Hemphill porcelain vases

Below. Alcove VI. Naturalism (1890-1900). Pottery and decorations by French innovators and their American disciples, and furniture illustrating the milder form of L'Art Nouveau

some very fine things from this period. But in general it was heavy and exotic and scarcely expressed the awakening art-consciousness of the American people.

We must not lose sight of the fact, however, that it was before 1815 that Duncan Phyfe produced his finest work, not untouched by the influence of Sheraton and the French Regency and Empire, but transcending French and British design in beauty and delicacy, and essentially original. Phyfe's work, however, stands almost alone, and it is not likely that his influence, during his lifetime, extended far beyond the boundaries of his adopted city, New York.

In France during the period of the Restoration (1815–30) no new style was born. It was a bourgeois period, containing some things that were good and much that was coarse and extreme. In this country we felt something of this, both in our importations and in our imitations. There was not enough consistency in our work to constitute a period style. There was a simplified Empire that was not without merit, and there were echoes of the German Biedermeier style that had little to recommend it. Perhaps the best things that this time bequeathed to us were the exquisite mahogany veneers and the fancy chairs derived from Sheraton.

Gradually, out of this confusion, something like an American style began to emerge, still bearing reference to Old-World fashions but expressing New-World aspirations. In this emergence mixed but fairly well defined influences may be seen at work—commercialism, romanticism, and a love of home and comfort.

It was a period of rapid development in commerce and manufacture. It was the era of railroad building, of the clipper ship, of the invention of machinery. It was an era, too, of democratic self-consciousness. It is a demonstrable fact that the arts have always thriven most under the patronage of an aristocracy, that their development has been sluggish in an industrial democracy. It is not strange, therefore, that we look in vain for an artistic renaissance in the early Victorian period. On the other hand there was prevalent a spirit of romanticism which harked back to the art of more spacious days, and there was a growing love of home which expressed itself in domestic architecture, in the modification of European styles in furniture, and in the development of certain provincial forms that were distinctly American.

In France the modified Empire styles had given way to all sorts of extravagances and a general degeneracy, but the accession of Louis Philippe in 1830 gave a new impulse to the revival of older styles in furniture design. Forms popular during the Empire and the Republic were abandoned and there was a swing back to the lines of Louis XIV and XV design.

The effect of this did not reach America for several years, and when it came it was in a somewhat modified form, but by 1850 we had adopted a French-inspired style in parlor furniture that may fairly be called American Victorian. It was reminiscent of Louis XV and embodied at once a certain classic dignity and a homelike quality not found in its French prototype. It was characterized by curved frames of rosewood and later black walnut, often carved in fruit, leaf, and flower forms, by cabriole legs, and by tufted upholstery. The chairs and sofas particularly exhibit a graceful sweep of curve and a suggestion of comfort not always to be found in older furniture. Some of it was too ornate, and bedsteads were generally cumbersome, but there are black-walnut whatnots, marble-top stands and pier tables, walnut-framed mirrors, and other dignified pieces that are coming to be classed as desirable antiques, particularly in the West where older things are scarce. Overstuffed chairs and sofas were a new contribution of this period. There were also Gothic forms, encouraged during the previous century by Sir Horace Walpole in England, reappearing in this country as rosewood chairs and shelf clocks.

There were also developed at this same time certain provincial forms which were definitely American and which cannot be ignored in any study of the period. The familiar Hitchcock chair had its beginnings in the earlier fancy chair, which in turn owed its inspiration to Sheraton. It was well and simply built, light and well proportioned, and de-

Alcove III is furnished in the mid-century Victorian manner (1840-60) and shows the reaction from neo-classicism. It includes an ornate square piano, jig-saw whatnot, overstuffed parlor chair, typical Victorian curvilinear chair and sofa, rosewood Gothic chair, and pictorial art of the period

pended for its decorative effect largely on the stenciling then in vogue. The original Hitchcock chairs were made by Lambert Hitchcock in Hitchcocksville, now Riverton, Conn. He worked there from 1818 to 1829 alone, and until 1843 as a member of the firm of Hitchcock, Alford & Co. He was succeeded by Alford & Co., who remained in business until 1853. They developed a standardized style in chairs and settees which was widely copied by other manufacturers between 1840 and 1860.

The nineteenth century, too, saw the development of the rocking-chair, an American invention. Rockers were added to straight-leg chairs soon after the Revolution, and the first true rocking-chair was made here about 1800. It became increasingly popular, and the Boston rocker, in its early form, was developed from the Windsor rocker about 1825. Earlier forms show many variations, but between 1835 and 1840 the Boston rocker was standardized and hundreds were made and sold during the next twenty or thirty years.

While mid-century furniture styles were thus developing, other influences were at work, chiefly in England, which again altered the trend. In the first place there was a revival of antiquarianism. It was then that the collecting of antiques began to be popular, as well as the exact reproduction of antiques. These were often used with greater enthusiasm than judgment. One period revival followed another and there was small encouragement for original design. Rooms in exact reproduction of those of eighteenth-century France were particularly popular.

A reaction promptly followed, a reform movement which in England took the form of pre-Raphaelitism and led the way to the arts-and-crafts movement both here and abroad. William Morris was the outstanding leader in this, and from about 1860 until his death in 1896 he worked to revive the traditional craftsmanship that had disappeared in the age of industrialism. Both in theory and in practice it was an attempt to revive medievalism. With Morris were associated such men as Burne-Jones, Ruskin, Rosetti, and Crane. Good craftsmanship and significant design were a part of their creed, and though they sometimes carried their artistic theories to extremes, and were unsuccessful in imposing their taste on everyone, their influence was for the most part salutary. They helped to clarify the principles of decorative art for the popular understanding, brought a certain order out of confusion, fostered a demand for excellence, and left certain decorative features that give to their work almost the importance of a period style.

During the last two decades of the century several minor streams were turned into the main current of decorative progress. There was Eastlake furniture, with its superfluity of meaningless ornament and its flimsy construction. There was the Japanese fad, contemporary with the production of "The Mikado." There was the Oriental fad with its stuffy cosy corners. And finally there were French innovations, including a revival of rococo and the introduction of L'Art Nouveau.

L'Art Nouveau had its origin in Vienna in 1878 and reached this country by way of France during the last decade of the century. In England it found its expression in the Aubrey Beardsley poster art. It made use of conventionalized floral forms and sinuous curves which have been not ineptly likened to spaghetti. Its proponents seemed unwilling to leave any line straight or simple. It had a strong vogue here for a time and then gave way before the extreme reaction represented by the straight-line mission furniture.

Such, very briefly, was the development of styles in furniture and decoration in this country during the nineteenth century. It was a confused and irregular progress, producing much that was bad and leaving scant time for the complete working out of any artistic ideal. But for all that the century bequeathed to us some things that were good, and we are inexcusably blind if we dismiss everything Victorian as unworthy of consideration.

In order to visualize something of this development, six alcoves have recently been arranged at the Metropolitan Museum of Art which are shown in our illustrations. While these are not uniform in their completeness, while they do not cover every phase of the development or even emphasize some of the more important phases, they do illustrate nineteenth-century tendencies in a manner hitherto neglected by our museums.

Alcove IV illustrates the swing back to the antique (1850-60) —the vogue of period revivals represented by the reintroduction of eighteenth century French furniture and decorations

The Value of the Vogue for the Modern

by FRASER NAIRN

THOUGH the United States as a nation did not participate in the *Exposition des Arts Decoratifs* held in Paris a few years ago, still we seem to be making up for lost time now, and the past year has seen enormous interest in the United States on the subject of modern furniture and modern decoration. Chicago, New York, St. Louis, San Francisco, Boston, Philadelphia, have had exhibitions of modern interiors in their great shops, all of which cannot but have its effect upon the future of our lives and homes. But just how much permanent influence these expositions will have on our lives remains to be seen.

It is a curious age, this present one, an age of extremes. On the one hand is the interest in things modern; on the other hand the craze for the antique, which never burned with so intense a flame as it does to-day. There not being enough antiques to go around, even after every grandmother's attic has been ransacked, we must turn to reproductions, and not content with reproductions we are in danger of bringing back much that was bad. We have stopped laughing at the Victorian, and some have even gone so far as to urge a return of the decoration of this comparatively recent era—so swiftly does taste, like fashion, change.

But who would want to have back the interiors of those days with their loud color schemes? For our forebears apparently were unaware of the soft pastel tones so much in vogue to-day; they reveled in the harsh, primary colors. If you want to see what we mean, visit the old country houses that are still intact in Newport, Saratoga Springs, Evanston, Cazenovia—any of the spots where the world congregated in the 'eighties. Almost every dining room was done in white—white paneling with brilliant red burlap above it; a turkey red carpet, and more often than not the furniture painted white as well as the paneled walls. And if it wasn't done in red it was done in blue and called the "Delft Room," with rows and rows of Dutch platters to add atmosphere. Then the drawing room was invariably finished (good term this) in white and gold with heavy satin curtains looped and festooned over each window, with gilt plaster cupids flying about in all manner of poses, supposedly upholding the drapes. The walls looked like a mammoth wedding cake with plaster designs running up and down but always forming symmetrical patterns, for the Victorians were

McBURNEY & UNDERWOOD, DECORATORS

An ideal combination of old and new is achieved in the room at the right. Mingled with furniture and tapestries of accepted design, the decorators have introduced a modern note in the mirror, the lighting fixtures, and the tea service

Room. The [illegible] room in the residence of [illegible] Butler, Esq., at St. James, L. I., portrays splendidly the stately dignified type of room that [illegible] acteristic of an era in the [illegible]

Contrast these two bedrooms. The one at the top, designed by Kem Weber, is done in the latest modern manner and is an excellent example of how successful the new furnishing can be. Its severity and simplicity make it essentially a restful room. The bedroom below, designed by Pierre Dutel, is typical of the majority of the decoration that is being done to-day. It is at once comfortable and cheerful, with a rare sense of livability

PIERRE DUTEL, DECORATOR

great lovers of form and symmetry. Finally, there were numerous gilt spider-legged chairs which always seemed as if they were about to collapse, a love seat—that odd-shaped abortion of some over-sentimental cabinetmaker—and a huge chandelier of glass drops completing the group.

Generally adjoining this *salon de glace* was the library, invariably a dark and sombre room resembling as much as possible a morgue. Here the walls were stained dark with green burlap to conform to the furniture of the room—stalwart furniture, square shaped and dubbed "mission."

While there seems to be no danger of our ever retrogressing so far as this, we are in danger of overdoing the so-called period styles, both in building and in decorating. In architecture the Dutch Colonial and the simpler Georgian brick house have been constructed *ad nauseam*. In the South, Spanish and Italian architecture has evolved in the hands of ignorant builders into a sort of bastard so-called Mediterranean architecture, and many an otherwise sound architect has sacrificed comfort for picturesqueness in designing a little French farmhouse that will attract the eye of the prospective purchaser.

So with the interiors. Instead of combining the many pleasing bits of furniture of various epochs into a well blended whole, many a decorator at the behest of the owner has evolved a country house consisting largely of individual period rooms. The dining room is Early American, perhaps, crammed with Duncan Phyfe (so-called) and Savery furniture. The living room may be Jacobean, while the card room is Louis XV. Even the bathroom masquerades as a Roman bath, though we have seen them all dolled up with frills and furbelows of the era of Louis XIV, with the principal utilitarian article masquerading as a gilt chair of the drawing room of the period. Surely the world's greatest anachronism! Such deception is much like keeping the telephone concealed behind a false set of

Again we have a contrast, this time in dining rooms, between the accepted order and the new. Above, Maurice Dufrene, one of the leading designers and movers in the modern movement, has designed an unusual and thoroughly modern dining room, while below Renshaw, Bayless & Darling have designed an equally charming dining room in the accepted traditional manner for the apartment of J. S. McCarthy, Esq., in Chicago

RENSHAW, BAYLESS, & DARLING, INC., DECORATORS

books in the library, or using an old grandfather's clock as a container for one's golf clubs.

Furthermore the period room has no real place in our modern apartments, though it fits the country houses somewhat better, if not overdone. But can you imagine an Early Colonial room—by that we mean Colonial of trestle tables, Windsor chairs, and crude pottery—in a modern skyscraper?

But as to this modern decoration, how far will it go? Who can tell? Painting and sculpture were the first to herald the change. Impressionism, cubism, futurism, dadaism, we had them all—and still have them—but the false prophets fell by the wayside and we are left with the best.

There is much to be said for the new decoration and much to be said against it. The movement is worthy of all possible encouragement; from it will spring a style, we've no doubt, that will be appropriate for this age of steel and fireproof buildings. It will supply a scheme for the apartments in our great skyscrapers, and it should go far toward making our business offices places of dignity and beauty—which no one can claim is the case to-day. It is possible that in our eagerness for the new we may have overstepped and have to go back a bit. Certainly much of the furniture is hideous. But even if succeeding years do scrap everything, deeming it as ugly as we deem the things of the age just before us, we shall at least have had the satisfaction of having made an honest effort at progress.

It is scarcely possible, however, that the whole movement will be entirely thrown into the discard. Like life itself, it will evolve; we shall proceed, discarding this, changing that, but always progressing, and the first thing you know we shall have accomplished the change and find that we have made history.

The modern movement should be encouraged, but more than this, it should be studied and whenever possible adjusted to personal needs.

The Grand Award exhibit at the last New York show of the American Dahlia Society, Elaborate displays such as this have replaced the old milk-bottle methods

Old-fashioned types but a new idea in decorative possibilities of the dahlia is shown in this "living picture" exhibited at the last New York dahlia show

Dahlia Debutantes

Varieties responsible for the flower's popularity

by DERRILL W. HART

The enormous pastel pink and silver shaded Kathleen Norris, the most sensational dahlia of 1928. Sweepstakes winner at New York, Newark, Camden, and Trenton

THE horticultural world has not yet given the dahlia full credit for the part it is playing in increasing garden interest generally throughout America. The dahlia is to-day the flower of greatest popular interest, and perhaps the time is not far distant when it will hold the same relative position in the American garden as the rose, which to-day seems to be the leader so far as actual distribution is concerned. But no other flower has such definite exhibition qualities as the dahlia, and there are now hundreds of flower shows in the fall season devoted either entirely to the dahlia, or with the dahlia as the principal attraction. It is the ability of the dahlia to make the dahlia hobbyist a general flower lover that has given it its place as one of the leaders to-day in the horticultural world. It is its tremendously wide range of colors and color combinations and its bold ability to display these colors that are largely responsible for its popularity. No other flower has brought so many men into the horticultural world and made of them flower hobbyists. In a survey made in one of the buildings of the Wall Street district of New York City, more than seventy-five men admitted that they were dahlia hobbyists, and 50 per cent of them stated that the dahlia had made of them actual lovers of other flowers.

It is a far cry from those first loosely petaled, semi-double dahlias that Francisco Hernandez sent from Mexico to the Royal Botanic Gardens at Madrid to the present-day spectacular Decoratives and Hybrid Cactus varieties. Most of the progress of the dahlia has been made in the twentieth century. Ten years ago a careful survey of the florist shops of New York City during September and early October would have disclosed only here and there a vase of dahlias used for window effect. They were not then practical flowers for the commercial florists to handle. But during those ten years, varieties have been originated which have made the dahlia a component and substantial part of the florist's everyday trade during the early autumn season.

In reciting the growth of the dahlia in popularity at the present time, it is only natural to point to those varieties which are helping to create this popularity. Any list of this kind is open to argument, but the varieties mentioned here are the ones that we believe have done the most to make the dahlia popular in America to-day.

Jersey's Beauty, originated by William H. Waite, deserves first mention. For many years dahlia lovers dreamed of a real pink dahlia, and when Jersey's Beauty appeared in 1922 as a seedling, this dream came true. Not only has it been a consistent prize winner in practically every American dahlia show, but its greatest deed of honor is its tremendous success as a commercial cut flower. There is scarcely a florist's window throughout America to-day that does not display this dahlia in its window, or that does not use it in many different ways as a cut flower.

Mrs. I. de Ver Warner, originated by Supreme Court Judge Josiah Marean, we believe, comes next. Judge Marean became a dahlia hobbyist when he was close to seventy years old, and due to his interest in the flower, we have this great favorite and many others. Mrs. Warner deserves to be placed in this group of dahlias because of its wonderful growing habit under

all conditions, and because of the fact that it has been used as a seed parent for so many excellent varieties.

Shudow's Lavender, originated in California by Bessie Boston—a newspaper woman who made dahlias first a hobby and then a business—has held its place for more than a decade, and it is still one of the most popular varieties from coast to coast. It has won prizes all over America and in many foreign countries, and to-day no lavender or lavender shaded dahlia is more beautiful.

Jane Cowl was originated by the Downs Dahlia Farms, in New Jersey, and chosen by Miss Cowl herself, at the 1927 show of the American Dahlia Society, to bear her name. We include this dahlia because of its sensational record in 1927 and 1928, and because to a degree it represents the ideals toward which the dahlia must strive if it is going to make definite progress. It is a large flower, with both depth and beauty, keeps well as an exhibition flower, and gives good results in the garden.

The Trentonian, originated in New Jersey by Fisher & Masson, is a dahlia that grows to perfection all over the world. It stands in the first five, if recognition were given on the basis of prizes won and successful performance in the garden. Its peculiar copper color earned it recognition as a seedling.

Ellinor Vanderveer, originated in California by Jessie L. Seal, is one of those dahlias that is in practically every collection because of its upright form, its lovely orchid coloring, and its success as a commercial cut flower. A favorite wherever dahlias are grown.

Sagamore, originated on Long Island by James Kirby, is included because of its sensational success as a cut flower in New York City. It ranks with Jersey's Beauty in this respect, and without these two varieties the popularity of the dahlia as a commercial cut flower would not have been as pronounced as it is to-day. But not alone on this account should Sagamore be included in this list. It is a dahlia which every home gardener likes to have because of its beautiful color and decorative possibilities when taken inside the house.

Edna Ferber, originated by Fisher & Masson, and named for the popular novelist in 1926, deserves a place among the immortals of the dahlia world because of its sheer beauty and the fact that it is without any doubt the greatest prize winner of the present day in the Hybrid Cactus class.

It can easily be grown to perfection, and is unsurpassed by any as an exhibition flower.

Fort Monmouth, originated in New Jersey by J. A. Kemp, who has performed some unbelievable feats in hybridization. We include this flower because of its rich burgundy color and its excellent habit of growth. It ranked with Jane Cowl in 1928 in prizes won, and in not a few shows succeeded in winning the sweepstakes prize as the best bloom in the show.

Ambassador, originated in California by the dahlia wizard, J. J. Broomall. No dahlia in this list, with the possible exception of Jersey's Beauty, has had more friendly or universal recognition than this so-called American Cactus type. It deserves listing because of its beautiful form and the wonderful show room record that it has made. In addition, it was the first of the stiff-stemmed deep-petaled American Cactus types, and has become a standard by which to measure new Cactus introductions.

In the *Garden and Home Builder* roll of honor, published annually, this variety has the distinction of being enrolled for a greater number of consecutive years than any other single dahlia.

Elite Glory, originated in New Jersey by W. W. Kennedy & Sons, in a hotbed of dahlia enthusiasm, first received recognition at the famous Monmouth County Horticultural Society show in 1923. It is probably the most spectacular dahlia in existence when exhibited in perfect condition. It is our frank belief that Elite Glory has been the means of making more dahlia enthusiasts than probably any other variety. Men love red and this is the most spectacular red dahlia that has achieved general popularity.

Jane Cowl, sweepstakes winner at New York in 1927 and one of the outstanding dahlias of modern times

Jersey's Beacon, another William H. Waite origination that has achieved worldwide popularity because of its brilliant scarlet and tan color combination, and even more because of its sturdy growing habit.

Practically every leading dahlia grower to-day is breeding from this variety, and in many descriptions of new varieties the sturdy growth and habit of Jersey's Beacon are used as a basis of comparison.

Marmion, originated in Oregon by M. G. Tyler, where it started its procession of winning prizes and did not stop until it got to continental Europe; there it has been awarded many sweepstakes prizes.

This is a dahlia that succeeds everywhere, and has been one of the outstanding varieties in the show room for the past four years. Big blooms, plenty of them, and a thrifty grower, make this an ideal garden flower.

Watchung Sunrise, originated in New Jersey by James Smith, was in the shows of 1927 and 1928 a leader in prizes won. It deserves a high rating because of its wonderful decorative form, immense size, and lovely color combination of amber and rose. It is a distinctive flower on account of the fact that each amber petal is distinctly margined with a clear rose-colored line.

This is one of the great dahlias of the present day, and although it has not had so long a time to prove itself as have the other varieties mentioned in this list, we feel justified in including it, with every assurance that it will in time achieve universal popularity.

Kathleen Norris, originated by Fisher & Masson, and the only so-called "novelty" of 1928 introduction in this list. We feel justified in including this great variety because we have seen it growing for two years, and in addition, no dahlia has ever started off with so many prizes to its credit as this lovely pastel pink and silver shaded enormous flower. During the past show season it won sweepstakes prizes in New York, Newark, Trenton, and Camden, and went through the season undefeated.

And it not only won the sweepstakes for best undisseminated seedling in each of these shows, but at both Newark and Camden it won for best bloom in the court of honor.

CARLETON M. WINSLOW, ARCHITECT

The charm of the patio is enhanced no less by what can be glimpsed beyond its walls than by what is within them, as evidenced by this view in the patio of Mr. A. I. Root's residence at Los Angeles. The wall fountain is in itself a beautiful feature, but made doubly so by the overhanging palm tree outside and the wooded hills that form a distant setting

Patios That Dream

and provide cool retreats

PHOTOGRAPHS BY

MORGAN, WALLS & CLEMENTS, ARCHITECTS

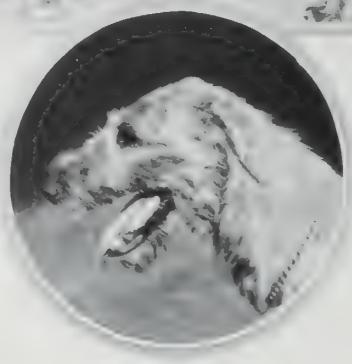
In Winter Sunshine

for sultry summer days

THE MOTT STUDIOS

Of all the architectural features that we have inherited or appropriated from other lands, the patio is perhaps nearest the heart of home builders in summer climates. Dwellings of high and low degree alike are centered about this inner courtyard that brings sunshine inside the house and gives perfect outdoor seclusion indoors. Patio in the Charles Seyler residence, Los Angeles

[illegible] privilege of intimacy with an Irish wolfhound knows that for all his intimidating size, he is the gentlest of giants. Prime Factor of Ambleside (left) a mere infant of ten months, shown with a man of six feet, is evidence that the breed is being brought back to its old-time stature. Above, Champion Cragwood the O'Toole, one of the best [illegible] Kennels



The Irish wolfhound's ancient lineage invests him with a halo of romance that, coupled with his great personal merit, makes him well-nigh irresistible. Above is the splendid Chulainn Dauntless, winner in England of the type cup for bitches. She is now owned by Halcyon Kennels. At left, a typical head—Killabrick, a son of Champion Mona of Ambleside, owned by Mr. R. K. Lackey

Ireland's Great Hound

The dog of romance and story

by L. O. STARBUCK

THE Irish wolfhound was well known in the old Roman days, the first authentic record of them in history being in 391 A.D., when the Roman Consul, Quintus Aurelius Symmachus, mentioned them in a letter to his brother Flavianus, in thanking him for the gift of seven Irish dogs which he had contributed for their circus combats and of which he said, "All Rome viewed them with wonder."

The early literature of Ireland abounds in references to this large dog that was used for hunting by the ancient kings of Ireland, and who formed a vanguard in the king's army when it went into battle.

The Irish wolfhound was the most valued and sought after hunting dog of the early centuries, and the ancient laws of Ireland show that he was held in great esteem, not only for his hunting prowess but for his wisdom. And this noble and gracious hound was much sought after by foreign monarchs, being considered a fit and pleasing gift to royalty. So powerful were these dogs that they were used not only for hunting the Irish wolf but also the gigantic Irish elk, which stood six feet at the shoulders. With the disappearance of the wolves and the elk, the breed was allowed to become almost extinct.

It was left to Capt. G. A. Graham, of Dursley, a Scotchman and an officer in the British army, to collect the last remaining specimens and by judicious outcrosses, to rehabilitate the breed. Richardson proved in 1840 what the real type was; he collected and continued the breed and handed down not only the tradition but the actual blood lines to Sir John Power of Kilfane, Mr. Baker of Ballytobin, and Mr. Mahoney of Dromore, and these were the last Irishmen for some time to devote real attention to the breed. It was from these three strains that Captain Graham secured specimens, and he deserves unlimited credit for his work, which was begun in 1862. He worked for twenty years before his ideal was attained, but it was twenty-five years later before any really fine specimens were produced.

There was little difficulty in restoring size, but to gain uniformity of type was a slower process. Great strides have been made during the last ten years, and the breed has been gaining ground.

The Irish wolfhound is the tallest of all dogs. He is built on greyhound lines, but with a harsh, wiry coat, not unduly long, and a short but dense undercoat; the eye well browed, the muzzle feathered, the underjaw evenly bearded, and the stern well covered. The recognized colors are gray, brindle, red, black, pure white, fawn, or any color that appears in the deerhound. There have, however, been no white ones since the seventeenth century.

To-day, Irish wolfhounds are rarely shown that are less than thirty-three inches and a great many are thirty-five and thirty-six inches at the shoulders. Average bitches are thirty-two and thirty-three inches, although a few are taller.

The Irish wolfhound as we know him, a large, rough coated dog with piercing eyes and shaggy brows and built on galloping lines, fits exactly into the picture of the feudal life of the Middle Ages. Yet beneath this fierce looking exterior, there beats the gentlest of hearts. He is so kind and patient that a child can play with him, and his wonderful gift for attaching himself to human kind, that has manifested itself in the breed for two thousand years, makes him thoroughly reliable at all times and the greatest of companions. He is indeed a regal hound. He combines size, strength, speed, and above all, dignity of carriage, all of which go to make a very impressive and distinctive looking dog. The lines of strength are major points in an Irish wolfhound, but they must be compatible with lines of swiftness, resulting in a muscular, graceful dog that is large and active.

The Irish Wolfhound Club of America was organized two years ago, one of its aims being to acquaint the public with the true type. But the main object of the Club is to encourage the breeding of the true Irish wolfhound and to maintain a high standard for the breed. The club has adopted the same Standard endorsed by the English Club, and is very glad to send to any one interested a free copy of this Standard.

There is no fear now that the race will ever again suffer neglect, and it bids fair to be again as world famous as it was in the days when the Irish kings and their nobles bred these great dogs.

ROBERT LUDLOW FOWLER, JR., LANDSCAPE ARCHITECT

The house, of whitewashed brick, is built around three sides of a court. The stables are housed in the wing opposite the dwelling quarters, shown above from the garden side, for Mrs. Redmond is a devotee of the horse and the owner of a fine string of hunters, maintaining as well a racing stable in France

GRAY HORSE FARM

The Residence of GERALDYN REDMOND ESQ.

AT BROOKVILLE L.I.

JAMES W. O'CONNOR, *Architect* *Photographs* by SAMUEL GOTTSCHO

Mrs. Reamond's predilection for horses is apparent in the furnishing of her home, as will be seen in the taproom above and the library below. Both rooms are beautifully paneled in English pine, and in the taproom opposite the fireplace is a realistic bar

The living room is likewise paneled in English pine. The overmantel is by F. B. Voss. In the dining room (below) the delightful old French scenic paper from Versailles forms a lovely background for the fine old Duncan Phyfe furniture

Robin's egg blue walls and blue window shades, with glazed chintz hangings in mulberry, strike the color note for this charming bedroom. The bed is curly maple, and the colorful toile de Jouy *bedspread carries the equine touch in a design depicting a chariot race. The overmantel is a quaint old English tinsel picture. In the hall (at left) is a realistic scenic hunting paper by Zuber*

Henriette Reiss has created a type of rhythmic design that is peculiarly her own, coördinating rhythms of music and movement with those of space, line, and color; and in her rug design the same rhythmic arrangements carry over to this other medium with distinction

SARA PARSONS

Rugs in the Modern Manner

A group of our modern artists give us their conceptions

by RALPH M. PEARSON

FROM a catalogue advertising modern copies of old hooked rugs I quote the following:

> When, in the latter part of the eighteenth century, the New England housewife finished her regular household tasks she usually turned to the various handcrafts and made thrifty use of her odd moments. . . . Of all the beautiful and useful things she made none were more charming or more serviceable than the quaint hand-made mats. For she fashioned them with great care and worked into her designs something of her thoughts, her moods, and her dreams.

The hooked rug has grown out of our soil. Because of its background it distinctly belongs to us. Like the Navajo blanket, the hooked rug was, in its early days, a product of necessity created from the materials at hand by simple and natural methods. It was beautified as naturally by designs that grew out of the worker's environment. So has all authentic art grown out of human experience for some forty thousand years.

The catalogue goes on to tell of a group of New England village women who are to-day continuing the old tradition and that from the organization that sells their work we can buy new and beautiful hooked rugs "in the quaint designs and rich colorings that truly breathe the spirit of the past, recalling memories of Colonial days."

JULEY & SON

Rug design by George Biddle, well known as a painter of landscapes humorously peopled with men and animals

But wait! What about those "happiest hours" of the eighteenth-century housewife when she was "fashioning bits of cloth into rugs and working into her designs something of her thoughts, moods, and dreams"? Where are they in this second picture? The village women who are copying her quaint designs are certainly not experiencing them. Copying is not creating. Why should we adopt a course of action that would deny us this delight? Why should we be satisfied with just "recalling memories of Colonial days"? The reminiscent experience of looking at a rug that "breathes the spirit of the past" is hardly superior to the

living experience of creating that rug as one's very own. Yet there are many agencies besides this catalogue that in their teachings would have us believe just that. The pressure of several generations of backward-looking art appreciation has warped our vision. Art, like charity, should begin at home. Art can function at home in many different things—including hand-hooked rugs.

When we claim our age-old right to fashion things ourselves two ways are open. We can use our own hands and mind, or those of contemporary artists. Both ways have overlapping merits. Self-expression is said to be the happiest of all activities. By doing, we better understand another's more able doing. Doing bridges the imaginary chasm that so often seems to exist between artist and layman by discovering that both are kin. Artists cease to be pedestaled and personally meaningless heroes and become normal members of the clan, one of whose special tasks is that of adding distinction to utility. To use their talent under these conditions is but a step beyond doing a thing oneself. Because there is this link, both ways of fashioning useful things are one; differences are in degree but not in kind.

The hooked rug is a logical medium, then, for a modern renaissance in rug design. In addition to being a typical American process, it is extremely flexible and therefore adaptable to modern creative design with its informality and daring colors, lines, and spaces. The repeat that automatically formalizes the usual loom design can be ignored or used at will. It is a hand craft. Thus it is adapted to keeping the autographic quality of an artist's original sketch. The working equipment is simple and inexpensive, allowing experiment without prohibitive cost. It was for such reasons as these that the artists chose this medium for the initial experiment in designing things for use in the home.

Among the artists making designs are Thomas H. Benton, George Biddle, Buk and Nura Ulreich, Henriette Reiss, John Storrs, Mary Tannahill, Blanche Lazell, V. Chernoff, Constantin Aladjalof, Emily Reist, and M. Puleo. Each was asked to create what he or she considered the right rug for American floors. There was no censorship beyond technical advice. This freedom (a new experience for those who had made designs for "the trade" in their climb to success) met with an enthusiastic response. The hope was to get markedly different results—differences, that is to say, from the stereotyped imported rug design and differences in the group of designs one from the other. What rug is suitable to us of to-day? What in a rug design that is an outgrowth of our environment can American artists produce, thus adding something to the national achievement? That hope was amply realized and these questions were definitely answered in the final results. From these results it is an easy inference that American artists are quite capable of upholding the credit of their country as creators of rugs in any international competition.

It is important to note, by the way, that each artist invited to participate was chosen because he or she was an adept in modern creative design. In all cases this knowledge of the new-old design was being applied in painting, sculpture, or prints as well as in other directions.

WHAT is the significance of these contemporary American rugs to you their potential buyer, to the nation, and to the artists who made them?

JULEY & SON

Thomas H. Benton, famous for his murals of American history and portraits of American types, produced this adventurous design of railroad locomotives and tracks entering tunnels

Buk Ulreich, whose symbolic paintings are signed simply "Buk," was the creator of this rich and active design of abstract bronchos

Their significance to you or me can be exactly what we let it be. There are surprises in them. And surprises in a work of art mean that the artist is leading us into new pastures, which distinctly is the artist's job. They are creations. And creations mean differences that can be studied and valued as differences. They vibrate with simple and sophisticated design. And design pays dividends that are not yet too well understood. Now rhythm and harmony are words whose meaning we know better in music than in line and color. If we give ourselves to the influence of such works they have the power to set vibrating in us creative chords long silent. Words are empty of meaning unless vitalized from our own experience. Sufficient to say this: we dance and we are in tune with dancers. We sing and we are in tune with singers. We plan the color scheme of the walls of our house and we are in tune with artists and the designers of rugs. In these events *we* are functioning. Part of their significance may lie in the break with routine they offer—in the escape from the standardized environment and the boredom of the expected. We crave adventure. Adventurous rugs for the adventurous!

To the nation, works such as these are of importance because they measure the national advance in the grace of living, in meeting the general social need for antidote to standardization, in recovering a cultural independence from slavish deference to foreign influence. Adventurers in the useful arts, as in science and literature, do bring credit to their country. It might not be amiss to foster them—at least to the extent of adventurous purchase.

SARA PARSONS

John Storrs, the sculptor, furnished this unique design: subdominant diagonals overshot with powerful shafts of black, green, and white—an abstraction in elements that may be claimed as typical of our day

To the artist, if they sell, in addition to the fun of their free creation, these rugs mean several things. They mean cash. And cash means more production, more national credit, more private pleasure. But beyond the practical they mean something much more subtle. Artists are human. They don't want to sit on pedestals. They want that gregarious feeling of being useful to their fellows. One of their deepest hurts under present conditions grows out of the knowledge that their sincerest works in the so-called "fine arts" usually will not sell. Rugs are used. In rugs they sense their chance to function through to completion.

JULEY & SON

"Fishermen of the South Seas," another of George Biddle's designs, meant for a wall hanging rather than a rug, and executed in fine worsted yarns by Jean Chamblin

One way to buy hooked rugs is to comb New England villages or gift shops or rug departments for old examples at bargain or fancy prices according to the tone of the selling establishment. This method appeals to all of us but should be scrutinized closely on the basis of the net returns it pays to the buyer. Another method, now gaining rapidly under that healthy swing of public interest from the past to the present called "modernism," is to buy a rug as art collectors have always bought their paintings. A signed Biddle for the library. A Nura for the nursery. A Storrs for the office or storeroom. A Buk with its lively color for the club. When works of art are on the floor we can do more than just walk on them. We can look at them, think about them, feel them and talk about them—exactly as we do in the case of other distinguished works.

A Look Forward at the Dairy Breeds

Signs that point to increased prosperity in the dairy industry

by ERNEST L. ANTHONY

AFTER the old year has been safely tucked away and the breeder of purebred dairy cattle has given due retrospection to all the joys and sorrows which it furnished him, he is prone to turn to an analysis of the possibilities for the new year.

The dairy industry has been in such a generally favorable position for the last several years that naturally the eyes of the whole agricultural world have been focused upon it. Many have been the predictions of the side line pessimists as to the impossibility of this great industry to continue to forge ahead, to continue to shed its light of prosperity over those engaged in it, and the certainty that it must finally reach such a point of saturation as will bring chaos and disorder throughout its present well organized and optimistic ranks.

Notwithstanding these pessimists, this last year in many respects has been a banner dairy year. Beginning with a general scarcity of feed and high feed prices generally prevailing, this last year has brought a very significant improvement in the feed supply throughout the country with somewhat lower prices. This change has come about without any general change in price levels for dairy products, or any noticeable tendency toward increased production. Butter, which is often used as a reliable index, has continued to hold its place with last year's prices. A smaller cold storage supply than is usual at this time of year indicates steady, if not increasing, price levels for this commodity for several months at least of the new year.

Market milk, while somewhat more steady than usual in its production and supply, held a slightly increased price for this last year over the previous one, and shows no immediate indication of violent change in supply or price. The same conclusions could be drawn for most of the other major dairy products. This, then, seems to indicate another generally prosperous year for the milk producer.

While the great amount of our dairy production in the United States naturally comes from grade cows, yet the future of dairy cattle production and improvement must come from the breeder of purebred dairy cattle, and we are for this reason interested in viewing the outlook which is ahead of the purebred dairy cattle industry for the coming year.

The show ring is always a pretty reliable barometer as to the condition of the purebred livestock business. The season just closed has been a most interesting one. Weather conditions for many state and intersectional shows this past fall were not the best. More state fairs and shows had a day or so of rainy weather with a resultant reduction in crowds than has been common for several years. Notwithstanding this condition, attendance at most shows was very satisfactory. The point of most significance has been the fact that a larger part of the attendance was interested in the judging than has been usual in the past. The ringside at such shows as the Ohio State Fair, Eastern States Exposition, Waterloo Dairy Congress, and the National Dairy Show were packed much of the time.

This past year was a banner Jersey and Holstein show year. There has probably been no year in recent times when so many Jerseys and Holsteins have been shown as this past year. Not only was this condition true of the larger shows, but it was particularly significant with the smaller shows like the county and district fairs. Entries for these two breeds are no longer dominated by a few large breeders or professional herds as has been the condition in the past. This last year an unusually large number of small herds and farm herds were exhibited at most of the fairs. This is one of the most optimistic indices for these two breeds for the near future. When breed consciousness and breed enthusiasm begin to get hold of the small breeder and purebred dairy cattle farmer, things are pretty well set for the future.

Guernsey and Ayrshire showing at many of the fairs were not quite up to the high standards usually set by these breeds. Entries were also too largely dominated by large breeders and show herds. The breed associations would do well to encourage and stimulate interest in the small breeder and dairyman in pitting their herds against others at the shows. While it is true that there are smaller numbers of these breeds in small herds, yet the future of any breed has always been and must always be invested in the mass of breeders rather than in a chosen few. There is a wonderful opportunity ahead in these breeds if owners will see that new herds, exhibitors, and animals are brought out at the shows for next year, thus allaying the tendency for dissatisfaction on the part of the ringside in seeing the same animals brought before them year after year as representing the breed.

THE sales ring for thepast year has brought out no spectacular sales or high prices in any of the breeds. On the other hand such sales as have been reported have shown generally satisfactory prices being paid. This is a fortunate condition and a healthy condition for our purebred dairy industry. It is the surest indication that the sales ring is coming back to its proper function of selling reliable animals worth the dollar, and that purchasers are again demanding proper quality, breeding, and type in the animals on which they place their bids. Many dairy cattle moved through the sales ring this past year. More will move this coming year, and if the right sort of cattle are selected, properly conditioned, and reliably sold, the prices received by the breeder will likely be satisfactory to him.

The greatest future need of our purebred dairy industry is the securing of greater recognition through testing for production. It is through the purebred herds that the inheritance for better quality, type, and production must come. Through the wider adoption of the cow testing association, and similar types of testing by the average dairyman, more and more appreciation is being manifested by him in proper selection as to foundation cattle, and especially bulls, in his herd. This is strikingly shown by figures recently compiled in Michigan showing that 92 per cent of the bulls used by dairymen in cow testing associations were purebred, while less than 30 per cent of the dairy bulls are purebred in the state at large.

The adoption of the herd test idea by the Ayrshire Breed Association a few years ago has brought about stimulation in testing to such a degree that more cows have been tested by the herd test since its adoption than were ever tested in this breed by other systems before. The adoption of the herd test by the Holstein Association a little more than a year ago is showing the same results. Its recent adoption by the Jersey breeders and the agitation for its adoption by the many Guernsey breeders indicate that it is the future test for mass testing, and that through its use greater recognition and appreciation of the value of purebred cattle will be brought about.

When we take into account that the dairy cattle population of the United States is now around twenty-six million and that less than one million head of this number are purebreds, and that the inheritance for better type and production is invested in this small percentage of the total, it would be a pessimist, indeed, who could see anything but an optimistic future for the breeders of our purebred herds, provided they recognize their opportunities and obligations to produce carefully selected cattle, clean in health, tested for production and inheritance, and placed before the dairy farmer in such a way that their value cannot be ignored.

The port of Cagliari as seen with the artist's eye early of a March morning. Cagliari is the capital of Sardinia and the main port of the island

The Little Known Island of Sardinia

by HILAIRE BELLOC

Illustrations by Edmond L. Warre

THE island of Sardinia has this great interest, that it is by far the least known, the least generally visited, the least described and written about, of all the Mediterranean lands. And attached to this is a curious point, very well worth noting, which is, that Sardinia, almost alone of Mediterranean lands, has kept out of history. It has not produced one outstanding name, it has not been the theatre of one campaign of first-class importance, it has hardly been struggled for even between the rising and falling masters of the Italian seas—Greek, Roman, Carthaginian, Mohammedan, Spanish. Its harbors have formed no bases for great naval efforts; no great work in verse or prose is connected with it; nor even any acute political problem of the present or the past.

Why this should be so it is puzzling to guess. Most people would answer, "malaria"; but there was no malaria there in antiquity, that we know of, and the amount of it in modern times, so far as Sardinia is concerned, has never been such as to paralyze the island. It affects only certain areas, and it is declining. Further, districts heavily affected by malaria have played among the greatest parts in history, and are the subject of perpetual travel, of historical interest, and visitation.

The whole life of Frederick II, the whole story of the Norman kingdoms in the two Sicilies, the late history of the Greek colonies in south Italy, the struggle there against the Mohammedan, and a mass of other districts in the Balkan peninsula and Greece, would be covered by the same formula, if malaria accounted for the isolation of Sardinia, and there would have been no history of Apulia.

Sardinia, moreover, is rich. It has great stretches of fertile land, and from the earliest times it has been famous for its masses of minerals. They are still exploited upon a large scale. Yet Sardinia stands thus isolated to-day, as it has been in the past. That is its charm and its delight.

It is a very beautiful country, and the simplicity and happiness of its inhabitants are married to that beauty. Great mountains guard it on either side of the central plain against the sea; it is fairly well wooded, far greener and more welcoming that the French or Spanish coasts, or the Balearics, or the burnt hills of Africa.

Though history has dealt with it so strangely, Sardinia has not been neglected. It has never been allowed to fall into barbarism. The devastating effects of the Mohammedan conquest worked here no such havoc as it did elsewhere, for they were local and passing. The Mohammedans, like other masters of the Mediterranean in history, seemed to think it not worth their while to delay upon Sardinia; and this contempt of theirs has been wholly for the island's good.

Such Christian governments as have successively claimed authority over it have acted well—notably those of the last 150 years, and particularly Charles Albert of Savoy at the beginning of the nineteenth century. Though its country towns are few and small, they are solid and interesting, each with considerable monuments and rivaling in their simple way the sister cities of the Italian mainland.

As for Cagliari, the capital and the main port, it is one of the most delightful cities I have ever come across, both from the nature of its inhabitants and from their traditions, as well as from the very noble buildings which give it such dignity. Above the lower town 'round the port there hangs on a high rock the Citadel with its two huge Genoese towers, the Tower of the Elephant and the Twin Tower of St. Pancras. There also is the Cathedral, with its superb marble lions, and, acting as a portal to the steep and conspicuous hill, a great monumental arch and wide stone stairways leading up to a platform, whence one overlooks the whole bay and the surrounding mountains—a magnificent sight.

Unfortunately very few people come in by Cagliari. Other than officials and soldiers, only rare natives returning, and (more rarely still) passengers of the foreign sort, make this fine hill-harbor dominating the southern sea. The boat for Cagliari starts from Tunis; it is an easy passage, fairly rapid and very comfortable, but though it runs only once a week, there is no risk of crowding. When I last crossed there were perhaps not a dozen people on board. The regular connection with the Italian mainland and civilization in general is by the Bay of Terra Nova in the north, opposite Civita Vecchia, to which there is a good service of a few hours every night, getting one to Rome by the morning.

But that is not the right way to get into Sardinia, for you land in an ill-populated and barren port. The real life of the island lies to the south, or else to the north and east of Terra Nova.

The roads are rare, but reasonably good; there is one main railway (with one branch to it) from north to south; and — what I would particularly recommend to anyone who delights in the forgotten places of the earth, though I myself have missed it—many miles of light railway, narrow gauge, threading in and out

High above the lower town of Cagliari stands the Citadel, with its two huge Genoese towers, built to last for all time

A street in Macomer straight from the Middle Ages. Though the country towns in Sardinia are few and small, they are all interesting

of the hills, amidst scenery as fine as that of the Appenines lying behind Naples—which is saying a great deal.

The people are of a kind with regard to whom one does not feel that they are "preserved" or "still simple"—a kind that is rather permanent. What one feels about them is that they never will change; that they will permanently resist the degradation of modern things and will permanently maintain their sense of grace and beauty. Thus their costumes, the special head-dress of the men and the women, and the ornaments of the clothing, are what they have been for generations; and, even in so small an area, these vary from district to district. I came upon one place there where the women wore little bells upon their sleeves, and everywhere one saw the curious Phrygian cap upon the heads of the men, with its long dependent "stocking," much as you may see it in the pictures of the Italian fourteenth century.

Another feature of Sardinia, which it has in common with all Italian provinces, but which is specially marked here because the island is one united place apart, is the local patriotism. The Sards are intensely proud of their land, and they have expressed that pride nobly enough throughout the centuries, in monument and inscription. I have rarely been more moved in my post-war visitations of Europe than I was by the memorial for the young men killed between 1915 and the Armistice. It stands in Orestano, of an admirable simplicity, a model of what war memorials should be in this Europe of ours, where most of them are so unworthy; and on it has been graven in Latin, in memory of how well the islanders fought, three words, of which the English is: "It was the Sards who saved the country."

The Cardinal Principles in Decoration

As practised by Elsie Cobb Wilson

by BETTY THORNLEY

THE first time we planned to see Elsie Cobb Wilson she had to leave New York to decorate an embassy. The second time she had to go down to Washington where she has a branch of her New York shop. The third time she was called to Englewood by still another client. And the fourth time . . .

"Mrs. Wilson," we said firmly. "Four is our lucky number. Every fortune teller we ever saw has told us so. Besides, the Editor is terribly patient, but he just won't wait forever. Do you want to have us fired?"

Probably that was what did it. We were invited to lunch the next day. After which we were taken to see the apartment she did for Cornelius Bliss, Esq., not because it was new, but just because it wasn't—yet it proved so beautifully what Mrs. Wilson has always liked to do about backgrounds.

Later on we poked around among the Lexington Avenue antique shops, looking for a Colonial lantern for one of Mrs. Wilson's Washington clients. And all the conversation herein set down took place when and wherever it had the chance. We came to the conclusion that we were very lucky at that, being much less interrupted in the course of our peripatetic interview than if we'd happened to be trying to conduct it at Mrs. Wilson's New York shop, where she has twenty-two assistants, or even at her Washington place where she has nine.

PERHAPS the first and most important statement in Mrs. Wilson's decorating creed is that backgrounds are important—overwhelmingly so. One of her friends is authority for the remark that if she were dead and her coffin were being carried solemnly through a room with a bad mantel, she'd rise up and say so. Moreover, in a few succinct words, she would outline what sort of mantel should take its place.

The queerest part of it would be that the people owning the offending mantel would undoubtedly do as they were told, not because they'd seen a ghost, but because they'd recognized the truth of her assertions. Convictions may be important, but personality is nine tenths of the battle in decorating, and, dead or alive, Mrs. Wilson would have that.

Sixteen years ago, when the profession was in its infancy, Mrs. Wilson was the first to insist on the primary importance of getting the architectural features of a room right before planning the rest of it. Architects were so glad to see anyone realizing this that they collaborated freely, making no objections even when she got into her own office people who could do backgrounds. To-day she is perfectly willing to work either way—letting the architect attend to that part of it or taking it over herself. Architect and decorator should work together, says Mrs. Wilson, and to-day the cleverest members of both professions fully agree with her.

BUT sixteen years ago the idea was new. And when Mrs. Wilson wanted to give the Cornelius Bliss apartment the air of a house where one lived graciously, rather than that of a mere section of a big building in which one existed, she found the windows of the living room much too wide and too short to go with the eighteenth century pine paneling she had selected. She made them narrower by carrying the paneling over the edge of the window and higher by hanging the red damask curtains a foot above the window head. Against this lovely yet dignified background, the gorgeous old Italian nun's refectory table, the Chippendale sofa, the high Chinese screen, the French chairs, the grand piano complete a room so spacious, so restful that many people who know it only from photographs have always thought that it was part of a house built long before the age of rapid transit.

Elsie Cobb Wilson

The stamp of the "apartment" is nowhere to be seen. Indeed, looking at the room, it is almost impossible to believe that it was done fifteen years ago. It might easily have been finished for a hundred, considering its beauty— or this very year, when one thinks of the way in which it so absolutely expresses the best decorating principles of 1929.

The hall, like those in most apartment houses, had a hardwood floor. This was taken out and one of black and white marble substituted for it. In the three big windows bird cages hang, and whether the occupant of one of them suggested by his plumage the deep purple curtains with their yellow linings, or whether they came first and he was bought to go with them, we didn't ask. The effect is so gay, so arresting that nobody coming in can fail to feel his spirits soar sunward the instant he sees it.

Going back to the living room, on through the dining room, the library, one sees not only the first but the second tenet of Mrs. Wilson's decorating creed affirmed over and over again. For this second tenet is that almost anything in the way of eighteenth century furniture can be combined with almost anything else, if each is good enough in itself. One can't take an extremely civilized thing and expect it to live happily with a bit of peasant craftsmanship, amusing as the latter may be. The second was produced by a mind differing fundamentally rather than merely racially from the mind that made the first. But, to mix eighteenth century French, Italian, and English is one of Mrs. Wilson's favorite recipes, all the more lovingly put together in the Bliss apartment because she had picked up these things herself—and here came a story about the dining table . . . and another about the secretary . . . and the chairs were found at such a quaint little village where she landed all alone in the rain.

BUT France, Italy, and England don't exhaust the eighteenth century. Not for Mrs. Wilson, at least. For she frequently adds a dash of piquancy to a room by bringing in a note sounded in the same century but not in Europe. . . . In China!

"China!" said the reporter, rising to that lure as she rises to no other in the world, "so *you've* been there, too?"

Whereupon the talk leaped over to Peking where, it appeared, Mrs. Wilson had lived for four wonderful and exciting years. Indeed she had done the American Embassy there, just to keep her hand in—a gray wall in one room, with tea-colored curtains, aubergine on the furniture, a few old Chinese rugs—a dining room in green with old yellow damask. . . . She had done Madame Wellington Koo's house too.

"And *that* would take some doing," murmured the reporter, mindful of the homes of charming and cultured Chinese she had seen in Shanghai. For as New Yorkers might put in a single room in the modernistic manner, so Li tai-tai or Wang tai-tai, on the qui vive for novelty, often had one done in what some local authority conceived to be the French or the American manner. And oh how they cursed at the rest of a perfectly beautiful house!

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I CAN see that you taught the Chinese a lot," I said, after a long detour wherein Mrs. Wilson promised to show her Chinese movies to someone who would really appreciate them; "did they teach you anything?"

"Yes, they did. They taught me the wisdom of not thinking you ought to have all your treasures on display at once, any more than you'd try to wear all your clothes at the same time. The Chinese bring their best things out in relays to refresh the eye. When the eye begins to take the first set for granted—which means losing the acute pleasure they give—away they go into hiding, and other things take their place. When they come back again, one can appreciate them twice as much.

"I believe, too, that China taught me to understand modernism, in so far as it stands for simplification—the elimination of so many small things, the taking away of meaningless details from big things.

"I think modernism as we understand it here at the moment—French modernism—is bound to be transitory, just a fad. But if I were doing a house for myself, I'd have one modern room just for fun.

"I don't believe very much in sun rooms, but I recently advised a friend who had one to have it done modernist.

"I can see great possibilities for modernism in clubs, shops, offices, and so on—places where people don't live. But I think if it is to be permanent and as important as some of its backers seem to believe, it will have to become a bit more civilized—less lumpy—more like the best of Oriental things.

FOR if my first cardinal theory is about the importance of backgrounds and my second that you can mix good things with each other no matter where they came from—why, my third theory is the reason for the other two. You see, the only people whose houses I really care to do are those who hold it too, those who want them to have the look of a home that has grown slowly—one where the frame is never so aggressive that it makes you forget the picture of the life they mean to live there—one that shows the love of beauty not as a mushroom shooting up overnight, but as something that has always been part of the family character.

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"Of course, we *can* produce the *chic* and the spectacular. We did the Beaux Arts Ball in Washington for three years. We did a couple of stage settings, too, some clubs, hotels, dancing places, and ever so many of those formal apartment house halls.

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But has she peace herself? In Washinton—a little. In New York—none. To many people keep on wanting hous. Or interviews. . . . The reporter ought o have felt guilty in her black and yellv cab. But she'd had too good a time.

Flower and Vegetable Seed Novelties

Newcomers to be considered in planning this year's garden

by ADOLPH KRUHM

YOU fellows make me smile. There hasn't been a novelty introduced during the last twenty years which was not from three to five years old before it was offered as a 'brand new' novelty to the public." Thus one of the best informed men in the seed trade when I approached him on this subject. This remark encouraged rather than discouraged me, for here was proof that the retail trade has grown more conservative in its eternal chase after novelties. Moreover, the growers, the real originators of novelties, are taking longer to prove to their own satisfaction that a novelty will survive the test of time and stand on its own merit.

What is a novelty anyway, but a timid marker of progress? The novelties of to-day become the standards of to-morrow. Unless nature steps in with a mutation or a "sport," novelties are mostly improvements in strains of existing varieties. And improving strains through breeding and selection is unbelievably slow from the standpoint of both introducer and ultimate consumer, or customer.

Yet this same customer is very deliberate in giving recognition to new things by making a change in his seed order. It took the ingenuity of an Oscar of the Waldorf to convince a conservative and conventional public of the unique quality of Golden Bantam sweet corn. Stringless Green Pod bush bean will soon round out a half century of usefulness. A dozen other stringless varieties have been added since that time, any one of which would make things easier for the housewife. Yet in nine cases out of ten we still eat string beans, and *string* beans they are in fact.

Real progress in already improved varieties is, of necessity, a slow process. Infusing "new blood" into old strains is likely to produce a lot of complications. The matter of "fixing" a new cross or hybrid so that it runs true to type sometimes takes years of intensive inbreeding and selection. And sometimes, even after the grower (i.e., introducer) feels that the new type will "stay put," it chooses to run on a rampage. Ours is a big country. In some sections the soil may be too rich, or too poor; or the climate may be too severe or too congenial for the staid behavior of the new comer. Therefore, the gardener must be lenient in his judgment of novelties. But unless we give them a chance we arrest progress. Better by far to spend a few dollars each year to find out what the other fellow has been doing than to do the same as our fathers and mothers did, and eat string beans fifty years hence.

The gorgeous blossoms of the dwarf Giant of California petunia

The lovely Ambassador sweet pea—a deep pink

The frilled Duplex Spencer Winnie Morse, a star among creamy rose-pink sweet peas

A semi-double coreopsis that is very decorative

Looking over the field at this time, however, it must be acknowledged that nothing sensational looms in the vegetable garden. The only systematic attempt at producing something unusual resulted in a blend of tomato and pepper, both Solanums. This is claimed as a hybrid and fancifully called by the originator "topepo." Its merit, from the standpoint of general usefulness and appeal has still to be proven. [We have grown this for two seasons and find that it yields large sweet fruits of good pepper appearance and quality, and that the plant demands a great deal of water. ED.]

On the other hand, progress can be reported in the matter of improved strains of established types, especially as regards disease resistance. The wilt and leaf-spot diseases at one time threatened the existence of the tomato canning industry in many sections of the country. That these enemies of the tomato have been conquered is to the credit of several state experiment stations and to the private enterprise of far-seeing growers. The perfection of several wilt-proof strains of standard varieties has added more wealth to the tomato growing sections of this country than any novelty ever offered. Marglobe is to Florida what Kanora is to the West—both have reëstablished the confidence of the farmers of those sections.

Curiously enough sales of carrot seeds have almost doubled within the last decade. Consequently the introduction of a new variety assumes a new significance, and Goldinhart, a strain of the old Chantenay with a deeper color in the center rather than a yellow core, will please a lot of people.

A novelty which, if we are to believe the introducer, is really a beautiful "antique," several hundred years old, is Coleus kale, which has been grown in an out-of-the-way part of Germany for generations. Father handed it on to son, no seeds ever leaving that section and family. It is as useful as any kale and more ornamental than parsley as a border plant for the flower garden. The foliage is curiously striped and mottled red and white on a green background. This is, perhaps, the greatest curiosity in useful food plants to reach this continent in years.

Wanted: another Oscar to boost a great new sweet corn. Golden Bantam will find a great rival in Golden Sunshine, a selection which comes from North Dakota, where short seasons tend to condense the growing season. Golden Sunshine is a week earlier than Golden Bantam, an inch longer, and has ten golden rows of musky sweetness instead of eight.

Whereupon the talk leaped over to Peking where, it appeared, Mrs. Wilson had lived for four wonderful and exciting years. Indeed she had done the American Embassy there, just to keep her hand in—a gray wall in one room, with tea-colored curtains, aubergine on the furniture, a few old Chinese rugs—a dining room in green with old yellow damask. . . . She had done Madame Wellington Koo's house too.

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The house in Peking, too, with those flowerlike Chinese women in their gay silks sitting very straight on the Lawson sofas as etiquette demanded, their lovely little heads silhouetted gravely against the squared gold paper. The house in Africa, clinging bravely to its alien hilltop, a reassuring outpost of civilization under those tremendous skies, something to hold to when the tides of homesickness rose almost too high to be borne. . . .

PERHAPS Mrs. Wilson has never thought of herself as solving problems other than those of color and line. But who can say how many others she may very likely have solved at second hand by giving people peace in which to solve them?

But has she peace herself? In Washington—a little. In New York—none. Too many people keep on wanting houses. Or interviews. . . . The reporter ought to have felt guilty in her black and yellow cab. But she'd had too good a time.

Flower and Vegetable Seed Novelties

Newcomers to be considered in planning this year's garden

by ADOLPH KRUHM

YOU fellows make me smile. There hasn't been a novelty introduced during the last twenty years which was not from three to five years old before it was offered as a 'brand new' novelty to the public." Thus one of the best informed men in the seed trade when I approached him on this subject. This remark encouraged rather than discouraged me, for here was proof that the retail trade has grown more conservative in its eternal chase after novelties. Moreover, the growers, the real originators of novelties, are taking longer to prove to their own satisfaction that a novelty will survive the test of time and stand on its own merit.

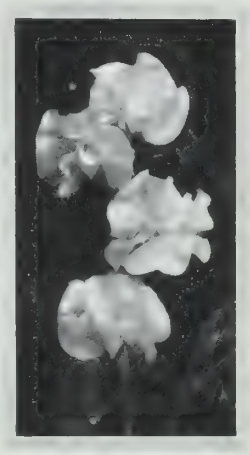
What is a novelty anyway, but a time-marker of progress? The novelties of to-day become the standards of to-morrow. Unless nature steps in with a mutation or a "sport," novelties are mostly improvements in strains of existing varieties. And improving strains through breeding and selection is unbelievably slow from the standpoint of both introducer and ultimate consumer, or customer.

Yet this same customer is very deliberate in giving recognition to new things by making change in his seed order. It took the ingenuity of an Oscar of the Waldorf to convince a conservative and conventional public of the unique quality of Golden Bantam sweet corn. Stringless Green Pod bush bean will soon round out a half century of usefulness. A dozen other stringless varieties have been added since that time, any one of which would make things easier for the housewife. Yet in nine cases out of ten we still eat string beans, and *string* beans they are in fact.

Real progress in already improved varieties is, of necessity, a slow process. Infusing "new blood" into old strains is likely to produce a lot of complications. The matter of "fixing" a new cross or hybrid so that it runs true to type sometimes takes years of intensive inbreeding and selection. And sometimes, even after the grower (i.e., introducer) feels that the new type will "stay put," it chooses to run on a rampage. Ours is a big country. In some sections the soil may be too rich, or too poor; or the climate may be too severe or too congenial for the staid behavior of the new comer. Therefore, the gardener must be lenient in his judgment of novelties. But unless we give them a chance we arrest progress. Better by far to spend a few dollars each year to find out what the other fellow has been doing than to do the same as our fathers and mothers did, and eat string beans fifty years hence.

The gorgeous blossoms of the dwarf Giant of California petunia

The lovely Ambassador sweet pea—a deep pink



The frilled Duplex Spencer Winnie Morse, a star among creamy rose-pink sweet peas

A semi-double coreopsis that is very decorative

Looking over the field at this time, however, it must be acknowledged that nothing sensational looms in the vegetable garden. The only systematic attempt at producing something unusual resulted in a blend of tomato and pepper, both Solanums. This is claimed as a hybrid and fancifully called by the originator "topepo." Its merit, from the standpoint of general usefulness and appeal has still to be proven. [We have grown this for two seasons and find that it yields large sweet fruits of good pepper appearance and quality, and that the plant demands a great deal of water. ED.]

On the other hand, progress can be reported in the matter of improved strains of established types, especially as regards disease resistance. The wilt and leaf-spot diseases at one time threatened the existence of the tomato canning industry in many sections of the country. That these enemies of the tomato have been conquered is to the credit of several state experiment stations and to the private enterprise of far-seeing growers. The perfection of several wilt-proof strains of standard varieties has added more wealth to the tomato growing sections of this country than any novelty ever offered. Marglobe is to Florida what Kanora is to the West—both have reëstablished the confidence of the farmers of those sections.

Curiously enough sales of carrot seeds have almost doubled within the last decade. Consequently the introduction of a new variety assumes a new significance, and Goldinhart, a strain of the old Chantenay with a deeper color in the center rather than a yellow core, will please a lot of people.

A novelty which, if we are to believe the introducer, is really a beautiful "antique," several hundred years old, is Coleus kale, which has been grown in an out-of-the-way part of Germany for generations. Father handed it on to son, no seeds ever leaving that section and family. It is as useful as any kale and more ornamental than parsley as a border plant for the flower garden. The foliage is curiously striped and mottled red and white on a green background. This is, perhaps, the greatest curiosity in useful food plants to reach this continent in years.

Wanted: another Oscar to boost a great new sweet corn. Golden Bantam will find a great rival in Golden Sunshine, a selection which comes from North Dakota, where short seasons tend to condense the growing season. Golden Sunshine is a week earlier than Golden Bantam, an inch longer, and has ten golden rows of musky sweetness instead of eight.

When it comes to the flowers, the crop of novelties is greater.

Which flowers serve us best in the home garden? This question, no two experts will answer alike. If we are to believe a dahlia enthusiast, it is the dahlia. Were we to believe a Burpee or a Morse, sweet peas are the flowers for us. At any rate we have more sweet pea novelties wished on us than any other flower. Morse, a devotee to the sport of creating new varieties, gives us Pinkie, the largest deep pink, and Winnie Morse, the greatest semi-double rose pink ever introduced, both Spencers. The first Spencer sweet pea will be remembered as that marvelous mutation that was discovered simultaneously in two distinct places and revolutionized the growing of sweet peas.

Ambassador is a new summer flowering sweet pea of clear deep rose pink carrying four large, artistic flowers on each of the strong stems. Ruffled Rose bids fair to eclipse in size last year's sensation, Fluffy Ruffles. It is of a warm rich shade of rose, with a delightful salmon sheen, reminding me of Clara Butt tulip.

In the matter of other annual flower novelties, the crop is always greater than can be done justice to in a review of this kind. Only such as are of sufficient merit to have retained a niche in my mind are here named. I believe the prize of a unique trio goes to the candelabra-flowered larkspur La France, the other two being a bright calliopsis, and a dwarf strain of Giant of California petunias. This larkspur, with its freely branching, gracefully tapering, salmon pink double flowers, in early July in a mixed border, is a subject to inspire an artist. And that larkspur stays on the job until September!

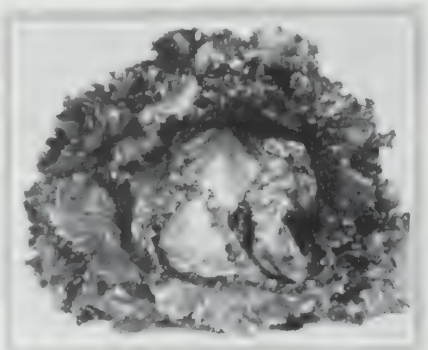
Calliopsis tinctoria splendens (I wish they wouldn't handicap such pretty flowers with such cumbersome names) is bound to put the old type out of business. Its brilliance adds sunshine even to sunny gardens and, if cut as the flowers develop, the blooming season will be lengthened materially.

The last of the trio is a dwarf, compact form of the Giant of California petunia. Those who know the type know that among all flowers, none affords more gorgeous color combinations. The dwarf type will bring this same beauty to homes where pots and window boxes still play an important part in the summer decoration.

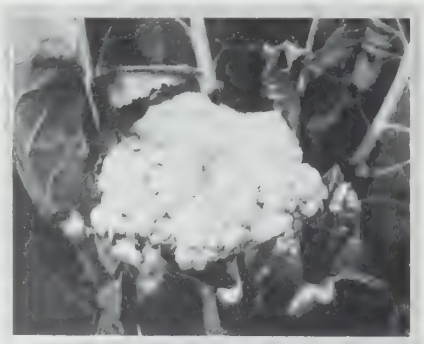
Other annuals worth mention are larkspur Exquisite Rose Pink, which is of a somewhat more pronounced shade than La France. Eschscholtzia Ramona I like to consider the forerunner of an entirely new type of California poppy. Its flowers are beautifully frilled and waved, giving them an almost semi-double appearance. Ramona looks pale but glitters in its coppery gold with attractive nuances.

Calendula, or pot marigold, was not so long ago an insignificant annual flower. Campfire or Sensation brings us flowers as large as a chrysanthemum, of brilliant orange color, with a new scarlet luster—a sport from old Orange King and a truly royal offspring.

And then there are new snapdragons, ever popular flowers for either garden, show, or cutting. Some superb new shades and colors have been developed in both the half-dwarf or bedding varieties as well as in the super-giant sorts. Spikes a foot long, on stems three feet tall, stand out as a triumph of the seed grower's skill. Six distinct varieties are available.



The outer leaves of the Morse strain of Wonderful lettuce fold to keep the head from sunburn—an important point



The new early cauliflower Snow King is a novelty of distinct merit

THE rockery enthusiast in search of additional color will appreciate Cheiranthus linifolius, or properly Erysimum linifolium, a compact type of wallflower with bright mauve flowers. This is in reality no true novelty as it has been known for over a hundred years. Among the strawflowers (helichrysum) which have attained great popularity during recent years as the best basis for old-fashioned everlasting bouquets, the season brings us two new highly desirable shades, Rose Queen and Silvery Pink, so perfect in form and coloring that they border on the artificial in their appearance.

When it comes to the perennial newcomers (meaning those that stay over a period of years, or forever, or until neglect takes them out) we do not fare so liberally. The two outstanding new arrivals are a glorified anchusa and a new shade in the hardy scabiosa or pincushion flower.

Anchusa italica Lissadell comes to us as an offspring of the popular Dropmore variety which was developed in one of the royal gardens of England. Lissadell is of sturdier habit of growth, with larger flowers of a lighter blue, altogether a very pretty acquisition.

When the Caucasus gave us the hardy blue scabiosa, we little dreamed that its pink mate would come to us from South Africa. But such is the case, and this new arrival to the hardy branch of the family will soon be welcomed by all who value pincushion flowers for their decorative qualities as an ideal cut flower.

I never did think much of old Coreopsis lanceolata, but I do admire the semi-double form of it (Coreopsis lanceolata semi-pleno) which stands for the first really good "break" that this particular hardy yellow garden flower has had in a quarter century.

Below. Kanora, one of the new disease-resistant tomatoes; developed in Kansas

Below. The kale Coleus, an "antique" novelty that is both useful and ornamental

LIGHTING THAT IS MORE THAN MERE ILLUMINATION

The place of light in the decorative scheme

PHOTOGRAPHS FROM THE EDISON LIGHTING INSTITUTE

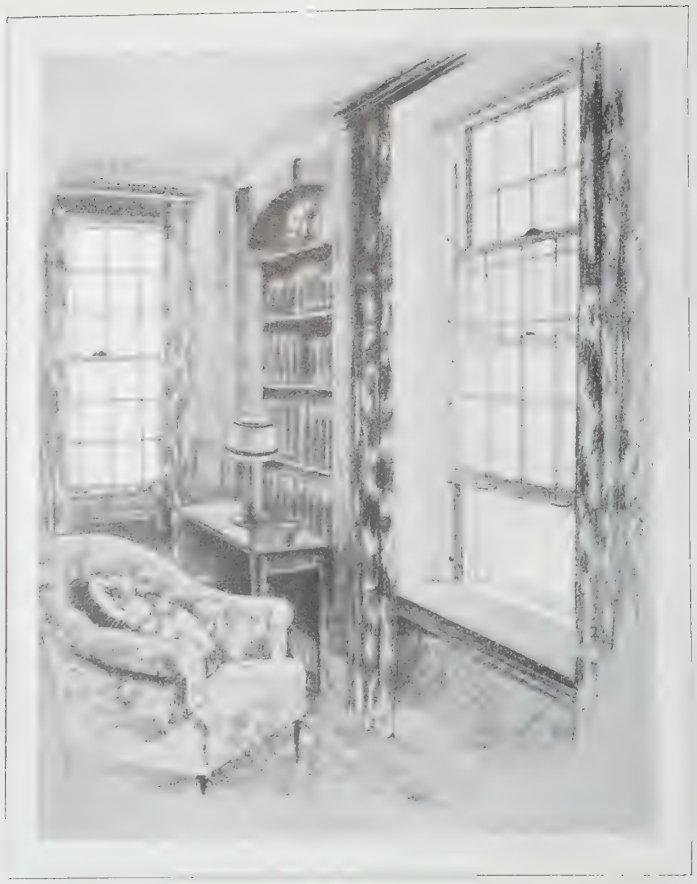
Above. This delightful conception—a graceful figure in bronze on a marble base, holding aloft the light—might well be called "Aspiration," so suggestive is it of high desire

Left. A fascinating combination of lighting and skilful modeling entitled "Enigma." Perched on a marble pedestal, the little bronze holds in her outstretched hands, supported on her knees, a heavily etched glass ball within which is placed the low candlepower lamp

Above. A simple but extremely effective composition in which lighting plays a major rôle

In front of this futuristically modeled Mephistopheles lies a simulated rock that conceals the lamp. The light shines on the deep crimson figure and casts fantastic shadows on the wall

Right. An exquisitely lovely design consisting of a shallow blue goldfish bowl resting on a three-legged base in which is concealed the lamp. The light shining through the water throws into high relief the goldfish and the figure bending over them



The regulation double-hung window, though requiring only the minimum of exterior hardware, can be made a definitely decorative adjunct if care is exercised in the selection of the fittings

Hardware as an Element in Decoration

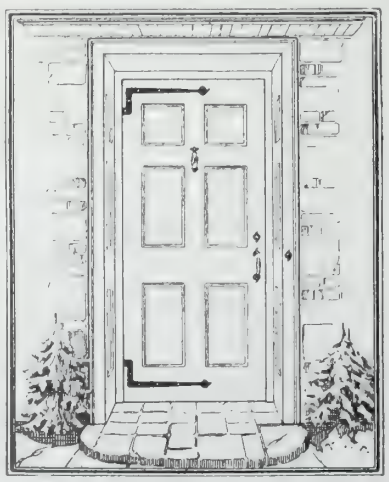
A detail that spells the difference between distinction and mediocrity

by C. STANLEY TAYLOR

THAT element of distinction which marks the really fine home from its mediocre neighbors is usually the product of intelligent attention to detail. In the elements of a home which are governed by purely esthetic considerations, distinction is achieved by the refinement of proportions, balance, and the minute shaping of moldings; in fact the difference between the work of a skilled designer and that of a less competent architect can usually be measured in fractions of an inch with respect to a proportioning and contour of moldings, and in proportionately small dimensions with respect to the proportioning and placement of the larger elements of doors, windows, and the shaping of rooms.

In the elements of a home which are governed by considerations of utility and convenience, distinction is achieved by the refinement of such apparently minor details as the selection of suitable equipment and appropriate hardware. It is often difficult for the inexperienced home builder to appreciate the values which are contributed to his property by giving adequate thought to these sometimes almost imperceptible differences which are readily visible to a skilled architect. This is especially true when the home builder is attempting to visualize his ultimate home from blueprints, sketches, and written specifications. If the element of cost is a factor in the owner's mind, this lack of appreciation of the ultimate value of minor refinements often leads to an attempt toward economizing through the elimination of the expense they entail. The result almost invariably is to eliminate at the same time the qualities which distinguish the superior home from the average and commonplace structure which is so frequently encountered.

Very often economy is forced in the finishing stages of a home building project by the fact that unexpected difficulties are frequently encountered during the earlier stages of construction, and no adequate reserve has been provided for in the construction budget to take care of these contingencies. In consequence the selection of those finishing materials, which have not been contracted for as part of the general construction work, is hampered and many of the desired refinements are sacrificed. The selection of hardware is very often considered a detail that can be left until the major problems of planning and construction have been settled, and in consequence is very often subject to a forced reduction in its quality and completeness. The regrettable results of such a situation will lead the experienced home builder to prevent its occurrence by every possible means, including an adequate budget which cannot be diminished under any contingency and the early selection and purchase of hardware as one of the important, rather than minor, problems.

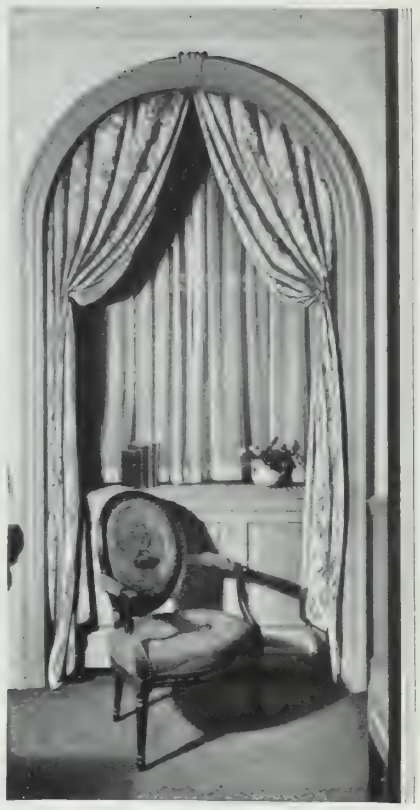


Black forged iron accessories — hinges, knocker, latch handle, bell button—are extremely effective against the white painted door of Colonial precedent

The primary function of hardware is utility. Doors must swing easily, close and latch without effort, and lock securely. Windows must operate readily whether they be of the casement or double hung type, and they must be equipped to prevent intrusion. Cupboards and cabinets, whether in the

Flowers and Love Knots — the ROMANCE *of* OLD FRANCE

INSPIRE THIS BROCATELLE



HOW vividly this brocatelle brings back the perfumed, peri-wigged, glamorous days of the Louis'—days when for a single fête a hundred orchestras made the royal forest sing for miles around—and the great gallery, hung with silks and satins and cloth of gold, shone in the light of three thousand candles.

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library or kitchen, need smooth-working hinges and convenient latches. Even the hardware that supports and operates shades and draperies must function perfectly if the home owner desires peace of mind and freedom from annoyance and the expense of frequent repairs and maintenance. These considerations are all of a utilitarian nature.

Because the elements of hardware are scattered in the home, in the living rooms as well as in the service areas, the factor of appearance is of almost equal importance, and in the minds of most home builders is usually placed before any considerations of utility and durability. Fortunately there are only a few items of hardware which cannot be procured in designs which accord and harmonize with every type of architectural or decorative treatment. Manufacturers have spent small fortunes to create a variety of designs appropriate to any type of home, and in consequence the cost of making up special hardware to fit into the spirit of the architect's theme has been eliminated in the great majority of home building projects, including even the finest of city and country residences.

It is hardly necessary to include in this brief review any discussion of style in hardware, for it is primarily the architect's function to select fittings which are appropriate to the various divisions of the plan. It is worth noting, however, that in recent years hardware manufacturers have given special thought to this subject of the design of their units, and have widened the variety of styles and types and introduced new materials which formerly were never available except on special order. Modernistic patterns have already made their appearance and in recent years there has been a great deal of attention given to the reproduction of wrought iron hardware based upon the finer examples of early Colonial, English, Spanish and Italian craftsmanship.

Brass and bronze have always held a high place as ideal materials for the finest hardware. Their solid position has not been disturbed, but other materials have rightly come into vogue with them. Wrought iron has been developed in rust-proof forms and composition metals have been developed which simulate the appearance of iron but which are as free from rust and maintenance as the copper alloys. Monel metal, with its hardness of steel and untarnishable appearance of dull silver, is a relatively recent introduction. Glass, porcelain, bakelite, and many other new synthetic compounds have found their place in this field for special purposes, such as door knobs, push plates, switch plates, and handles. The choice between these various materials depends largely on two factors; first, the strength and durability of the materials for the purposes for which they are intended, and secondly, their color and finish with respect to the desired decorative scheme in which they are to be employed. Most of these materials are used in both high quality and inexpensive hardware, and cost, durability, and quality depend principally upon the weight and strength of the metal or composition and the manner in which the hardware is manufactured.

The batten door in its arched opening would lack much of its picturesque quality without the graceful strap hinges and thumb latch

If hardware is thus conceived as an important utilitarian detail it must be apparent that considerations of cost are very appropriately subordinated to thoughts of quality and suitability. Taken as a whole, the bill for hardware for any type of home is relatively insignificant when compared with the total expenditure for the property, and the difference in cost between well-built hardware units and those of inferior grade is almost negligible. In fact, in the typical country house or in the suburban home of any pretence to size and quality, the factor of cost in hardware should be altogether left out of consideration until both utility and appearance requirements are fully satisfied.

When the subject of hardware is brought up, one's thoughts turn naturally to its specific applications in various parts of the dwelling, and since, perhaps, more hardware is used on doors, this division of the subject deserves first attention. It is not feasible to attempt in this brief dissertation to cover in any detail the multiplicity of hardware units that are available for various purposes, but merely to consider the subject more broadly in order that the home builder may turn his attention most profitably to those points where he is personally expected to exercise a measure of judgment and control. Much of the burden of developing the final schedule of individual hardware items is properly relegated to the architect, and to the hardware expert whose services are offered by the various important manufacturers and dealers of these products. The owner's problem is to establish his own requirements as to how the hardware should function and to make certain individual selections where the choice must be governed by personal preferences.

For French doors the cremone bolt not only gives added security by locking at top and bottom, but supplies a decorative finish to the door itself that is highly pleasing

The first thought with respect to door hardware properly centers on the subject of hinges, or butts as they are called in the trade. Upon them depend the ease with which the door swings and the accuracy with which it closes and latches. For important doors subject to heavy service and for all large doors of considerable weight, there are various types of ball-bearing hinges which provide a very easy swing and which are almost wholly free from squeaking and the need for periodical lubrication. For lighter doors the plain pin type hinges are usually adequate. Occasionally there may be doors which must be protected from slamming by drafts, as, for example, bedroom doors which the owner may keep open during the night when the windows admit strong gusts of air. For such conditions friction hinges solve the problem, for they are designed to add enough resistance to the swing of the door so that no amount of drafts will cause them to swing rapidly,

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without making their operation so stiff that the doors cannot be readily closed manually.

These three basic types meet most normal requirements but there are many special types of hinges which solve unusual problems. Among them may be mentioned the concealed hinge which does not show upon either face of the door when it is closed, and which has its most frequent use for concealed doors in paneling and for bookcases, cupboards, and built-in cabinetwork where hardware is most satisfactory when it does not appear to exist.

Equally important to the average layman is the selection of locks and latches for doors—perhaps in most cases these are the first things upon which the home builder's attention is centered. From a practical utilitarian aspect, locks, latches, and handles must first meet these three requirements: they must permit the doors to close and latch silently and securely with minimum effort; they must permit the door to be opened with equal ease; and lastly, the locks must provide absolute security against unwarranted intrusion. With respect to this latter point, it is amazing to realize how often owners will insist upon the heaviest and most secure locks for the main entrance doors to a home and then permit inferior locks to be used on the service and garden entrances to which an intruder is much more likely to turn if he desires to force an entrance. There should be complete consistency in the security against intrusion in the locks of all exterior doors, as well as on all accessible windows; otherwise, on the theory that a chain is no stronger than its weakest link, the protection of a home is no greater than the protection offered by the weakest lock.

Of all window types casements are perhaps the most satisfactory —but only if their fittings are wisely chosen. On this item depends largely not only their beauty but their utility

Another practical thought to which owners must give their attention is the choice between the cylinder lock, the ordinary bitted key lock, and the newer type of combination lock, and to the matter of employing a system of master keys for all important doors, including those to accessory buildings, such as the garage, greenhouse, stables, and other outbuildings. Master keying systems have been so completely developed that the home owner may have any combination of keys that his requirements can possibly demand.

After the type of lock has been chosen, the selection of individual lock sets becomes largely a matter of design and preference. In some cases locks are incorporated in door knobs. In other cases they are entirely separate from the latch sets and the locks may be either mortised into the door itself or set on the surface.

(Continued on page 78)

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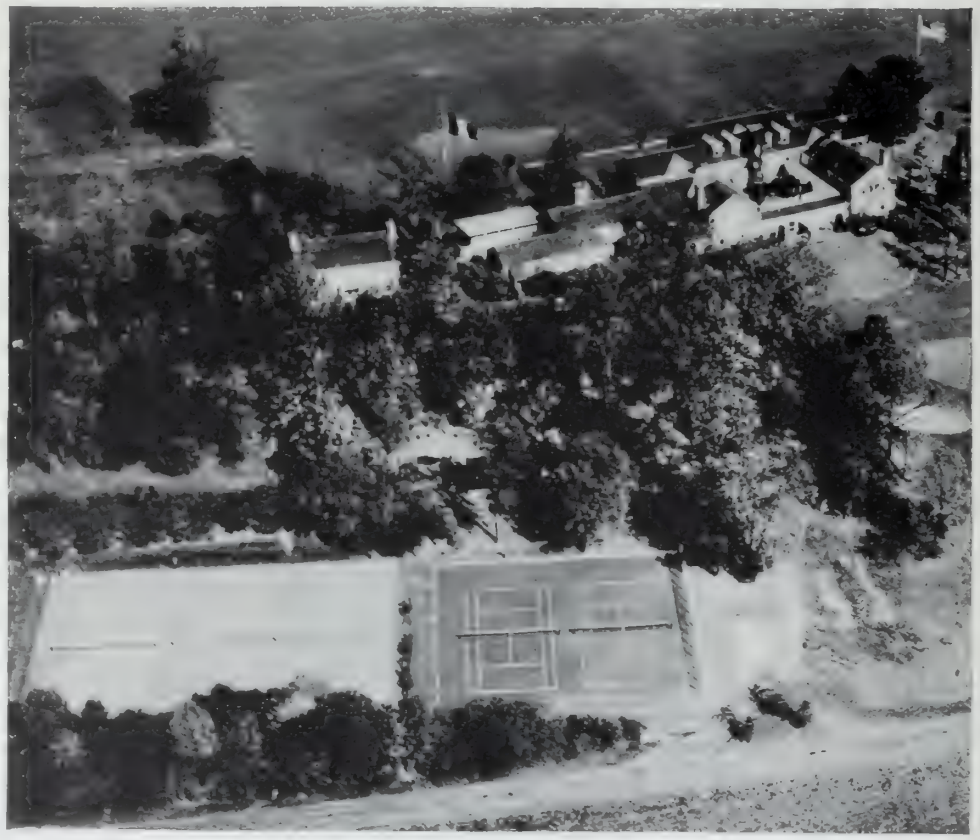

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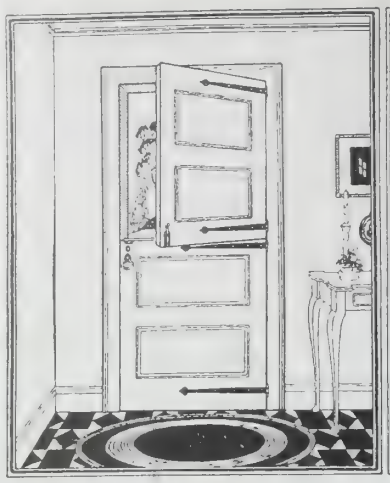
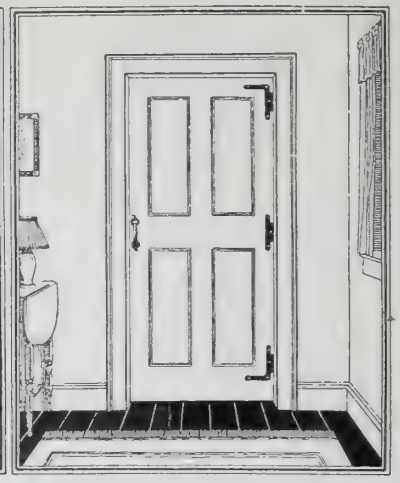


Dutch doors require special hardware to permit the operation of each leaf separately



The old-fashioned L hinge of our forefathers, with matching thumb latch, is a popular design

There are many special types of hardware for doors to meet specific service requirements. Door closers are used on all doors, including screen doors, which normally remain in a closed position. They function to close the door quietly and have a checking mechanism that prevents slamming. Most of these closers require installation on the face of the door but some new types have recently been introduced for comparatively light doors which may be entirely concealed in the door casing. Double doors require the use of a cremone bolt to hold the stationary door in place and this device is also extensively used on French doors to give extra security by locking at the top and bottom. Friction door stops are desirable fixtures for doors that stand open, especially if the friction type hinge is not employed. Dutch doors require special hardware to fasten the upper and lower leaves or to permit either one or the other to be operated independently. The final accessories are knockers, bell buttons, and decorative hinge straps, escutcheons, mail slots, and similar devices.

Windows have their own hardware problems. Double hung windows require suitable balances with silently operating cords or chains; strong locks or latches; lift handles for the lower sash and pull sockets for the upper sash; and they may have additional hardware accessories, including devices for permitting the entire window unit to be swung into the room for safe cleaning or for special ventilation. Casement windows require operating mechanisms to open the sash and hold it in position as well as some type of firm latch or lock. Since the principal problem encountered in the use of casement windows is the provision of suitable screens, the sash operating hardware must be selected from types that are suitable for use with the form of screens to be employed. The various special kinds of projecting and swing windows have similar requirements for hardware, but in most cases the manufacturers of these special types incorporate the proper hardware as part of the window unit.

Hardware must also be considered for shutters, Venetian blinds, awnings, screens, shades, and draperies, which are all elements of the complete well appointed window.

The prospective home builder must also give considerable thought and exercise good judgment in the selection of many other hardware elements, most of which pertain to built-in cabinetwork, to the equipment of service areas, and to the proper development of closets. In cabinetwork, appearance usually is the dominating factor in the selection of hardware and governs the choice between the totally concealed types of hinges and latches, and the decorative types of period hardware. In the service areas, utility and durability are the dominant considerations; while the selection of closet fittings is governed almost entirely by convenience. Closet hardware has been developed to such a degree that New York boasts of more than one store and shop specializing in closet hardware, and a great deal of ingenuity has been employed in the production of little conveniences for wardrobes, linen and storage closets, and china and silver closets.

It must be apparent from this very brief discussion of hardware for the home, in which there has only been space to treat of the highlights and the broader problems, that the home builder can well afford to give his personal attention to this subject when developing specifications with his architect.

Your Children at Play

What a fascinating movie for today and later years!

CAN you think of any movie that would thrill you more than your own youngsters romping with their playmates?

There is no posing, no acting up, no self-consciousness. They are engaged in the supreme business of their lives . . . play. Every little trait of character declares itself. Every little expression of personality comes to the surface. At no other time are they so much themselves.

But while this film of your children at play may thrill and fascinate you today, imagine what your emotions will be upon seeing it years from now when the youngsters are all grown up. Today you can watch their fun whether you have the film or not, but tomorrow, with childhood swallowed up in adolescence and maturity, it will be your only window to the precious past.

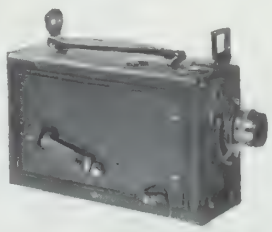
Don't let the opportunity slip by. Here's the chance to make a priceless record of their childhood days.

So Easy to Make Home Movies!

Undoubtedly you've seen people using a Ciné-Kodak. Didn't it look easy to operate? Could anything have been simpler? All they did was look into the finder and press a lever. Nothing more than you do to take a snapshot. Unbiased by the precedents and prejudices of professional cinema camera design, the men who made still photography so simple have now made home movie making equally simple for you.

Make Them in Color, Too!

And now, another Eastman development—Kodacolor—enables you to make home movies in full natural color. With the Ciné-Kodak *f*.1.9., a filter and Kodacolor Film you can make the most beautiful *living* portraits. When you project the film, you see your dear ones as they actually are, with all the color, even the delicate flesh tones, absolutely true to life. You simply use a color filter when making or projecting Kodacolor.



Also, to supplement your own films, Kodak Cinegraphs, 100-, 200- and 400-foot reels of comedy, travel and cartoons, are available at your dealer's. They cost only $7.50 per 100 feet.

You'd like to have movies of your loved ones, of course. And you can have them—unless you let neglect or indifference get the better of your intentions. Your Ciné-Kodak dealer can show you outfits—Ciné-Kodak, Kodascope and screen—that cost as little as $140.

Write as well for an interesting booklet that explains home movies in detail.

• • •

EASTMAN KODAK COMPANY
Dept. 187, Rochester, N. Y.

Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name_____

Address_____

City_____ 29

Ciné-Kodak
Simplest of Home Movie Cameras

The 38-220 Mercedes with coupé-let body by Saoutchik of Paris

Above, right, Isotta-Fraschini with sport coupé body by Sala of Milan

TENDENCIES IN 1929 COACHWORK

by JOHN JAY IDE

AN INSPECTION of the exhibits at the recent automobile shows and *Concours d'Elegance* abroad discloses several interesting tendencies. Perhaps the most important is the dawning realization that the body and chassis should be one harmonious whole instead of two detached and often unrelated parts. Too long have coachmakers had to deal with chassis so narrow that the body sides have to be supported by series of brackets, and so badly designed that gearboxes, transverse struts, etc., project above the frame, rendering absurdly thick sills necessary to attain smooth floors.

As the trend is toward ever decreasing height, means have been sought to attain this end without too great a sacrifice of head room. One of the solutions is that popularized by Gaston Grummer in his four seated close-coupled bodies having only two wide doors carried down to the running board level. The rear passengers are given adequate leg room by sinking their feet in recesses on the sides of the propeller shaft. The back of the car is given up either to a large trunk or a spacious tail for luggage. The "footbath" method is not altogether desirable, as entrance and egress are difficult and the floor cannot be properly cleaned without a vacuum machine.

In his new four and six cylinder models, Citroen has gained a couple of inches in height without sacrificing headroom by discarding the body sill and fastening the seats directly to the frame. He thus revives an idea used in the Marmon car thirteen years ago and conceived by Alanson Brush. Citroen has also copied several other Brush features, such as the very deep frame wedge-shaped in plan so as to follow the body, and running boards riveted directly to the frame. The bodies themselves are all steel and built according to Budd patents.

A curious feature of many of the new European cars (especially such German makes as Opel and Horch) is their Americanization, not only in general appearance by the use of certain typically American molding treatments and proportions, but also in such details as dummy cabriolet irons and fake bottom extensions to the radiators. This development follows the adoption by several American makers of the Hispano-Suiza deep thin-rimmed radiator which really does extend below the frame level, the bottom portion not being a mere pretense. It would seem that the enormous sales of American cars exercise a hypnotic effect on many European makers, who believe that the copying of certain American features will confer magic properties on their own products. Happily the snout-like visor above the windshield of so many American bodies has not been extensively imitated abroad.

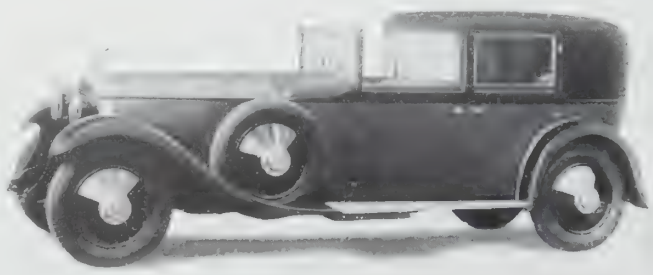
The practice of carrying the doors down to the running boards is now beginning to be applied to four-door bodies, and one very successful design here illustrated was shown by the British coachmakers, Thrupp & Maberly, at the recent Paris Salon. In such bodies care must be taken to see that the lower portion is not too heavy in appearance. It is also important not to have an ugly line at the bottom of the cowl where the body is carried below the frame level. This point is generally hidden in two-door designs by large tool boxes sunk in the mudguards, and in Thrupp & Maberly four-door bodies by the spare wheels.

In England the type of body having a fixed roof over the rear compartment and a folding top over the driver (who is likewise protected by windows) is called the "Sedanca." Hooper of London has brought out a model to satisfy clients who dislike being enclosed in the vault-like recesses of cars having solid rear quarters. As seen in the photograph, although the windows aft of the rear doors are large, a certain amount of privacy is still obtainable.

The vogue of sporting closed bodies is well illustrated in the examples by Sala of Milan and Saoutchik of Paris on an Isotta-Fraschini and a 38-220 horsepower supercharged Mercedes, both exhibited at the Paris show. The extreme length of the Isotta hood is emphasized by the continuation of the louvres along the cowl and by the twin moldings which are carried right around the body. Although a wire mesh screen shields the radiator from stones, the headlamps are unprotected—surely an oversight.

The Saoutchik body on the Mercedes is designed to open, the top disappearing in the tail. The sloping side lines of the V windshield are swept downward to the frame by moldings. The absence of steps will be noted, as well as the presence of a series of louvres in the pan connecting the front spring dumb-irons.

Rolls-Royce with Thrupp & Maberly Sedanca body in which the doors are carried down to the running boards



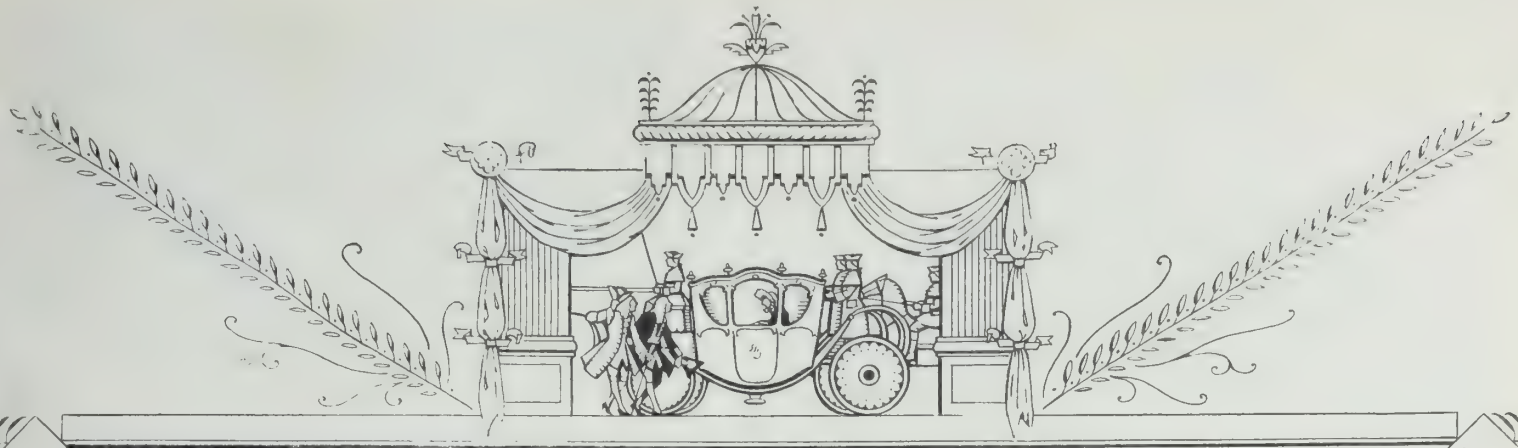
The new eight-cylinder Renault with Scaphandrier body by Kellner of Paris

New six-cylinder Citroen, shown in section at the Paris Salon

Another Paris Salon photograph is of the Kellner body on a new straight eight Renault having a nose radiator for the first time in history. This body rejoices in the name of "Scaphandrier" but it is merely a touring car with a rear windshield set on a center cowl and fitting tightly against a Victoria top. The center section of the rear windshield is a window which can be lowered by the usual winder. Each lateral section is integral with the side of the cowling and the door, the whole swinging open with the door. Cowl and deck are of highly polished ribbed metal.

In conclusion, a word may be said as to interiors. The high class British productions are extremely quiet and simple. The tendency to use light-colored leather for the rear seats of closed cars is increasing. A disappearing central arm for the rear passengers has been general for some years but now a number of cars have been built with two central arms, the rear seats being adjustable by pulling them forward, thus automatically increasing the angle of the backs. In the productions of several firms the division window is so arranged that the lower half of the track slopes forward under the back of the front seats, thereby giving extra space for stowing the auxiliary seats.

As would be expected from the national temperament, French bodies are far less conservative than the British, and their interiors are beginning to show the influence of modern industrial art.



THE *New*

FLEETWOODS

The Ultimate in Luxurious Coachcraft

Nowhere in all the world will you find expressed in motor cars the distinction, individuality and prestige so inseparably associated with the new Fleetwoods. ¶ These supreme examples of the coachcrafters' art are offered for that clientele which seeks in a motor car the precise interpretation of its own personal tastes and preference in body styles, color, trim, upholstery and appointments. ¶ That the exacting motor car buyer might counsel with professional coachwork designers just as he counsels with his architect and interior decorator in the construction and embellishment of his home—General Motors acquired not only the plant and properties of the Fleetwood Body Corporation but the highly specialized services of those Fleetwood master craftsmen who have devoted long years to fashioning coachwork of surpassing excellence.

The twenty-two exclusive and exquisite Fleetwood models can be had only on Cadillac-La Salle chassis. Many of these models are on display in Cadillac-La Salle showrooms of the larger cities throughout the country; the Cadillac-La Salle Salon, Palm Beach, Florida; and at our own Salon and Studios, 10 East 57th Street, New York City.

FLEETWOOD BODY CORPORATION

UNIT OF FISHER BODY CORPORATION DIVISION OF GENERAL MOTORS

THE Cantrell Suburban Body is built by skilled artisans, employing only the best of materials. Numerous patented details add to its refinement and increase its practicability. It provides a smart-looking serviceable car.

The Cantrell Body can be supplied anywhere for the Dodge Standard Six and the Ford Chassis, and, within driving distance of the factory, can also be supplied for the Buick, the Cadillac, and the Chrysler Chassis.

We shall be pleased to send you upon request our folder "C" giving details and specifications

J·T·CANTRELL & COMPANY
Makers of Suburban Bodies
HUNTINGTON, N.Y.

Cadillac's new town car with body by Fleetwood reflects the best traditions of these custom body builders

THE MOTOR WORLD

by ERIC HATCH

LAST night I attended the Motor Salon at the Commodore. This is the annual opportunity of the boys who do the "body by" stuff. Each year at the Commodore they are given their chance to show what they've been having nightmares about for the last twelve months. Each year, curiously enough, they, in that showing, actually set the style in bodies, color schemes, et al. for the coming year.

Last night, again I say it although this script appears some weeks from now, I journeyed thither with an ex-movie actor. He should know! We walked once around the floor. He said:

"They are Passion Cars."

We walked twice around the floor. He said:

"They look very fast."

On the third lap he said:

"Fer cryin' out loud, brother, let's go home!"

Thus the Salon at the Commodore in a nut shell (with apologies to my friend lately of the silvered screen).

As a matter of fact several things impressed me *beaucoup* at this particular soiree; in particular the Duesenberg 265-horsepower sports model. This car has a body that looks like a little boy's dream. The engine is old Fred Duesenberg at his best. It has a double acting cam, supercharger, and everything that the old Duesenberg race-car that De Polo won the championship in had to make it go.

It does go one hundred and twenty odd miles an hour—all the models look as though they'd do two hundred and forty.

That was the keynote of the Salon this year—flash speed.

I pause for a second and regard an Isotta-Fraschini roadster. For the benefit of those who have owned these cars for some time and have always mumbled the name for safety's sake, it is pronounced Eysota Fraschiny. Chauffeurs get you to the theatre quicker if you call it that. It is well to remember. I owned one for ten years before I learned how to say its name and the consarned thing broke down with me about fifty times!

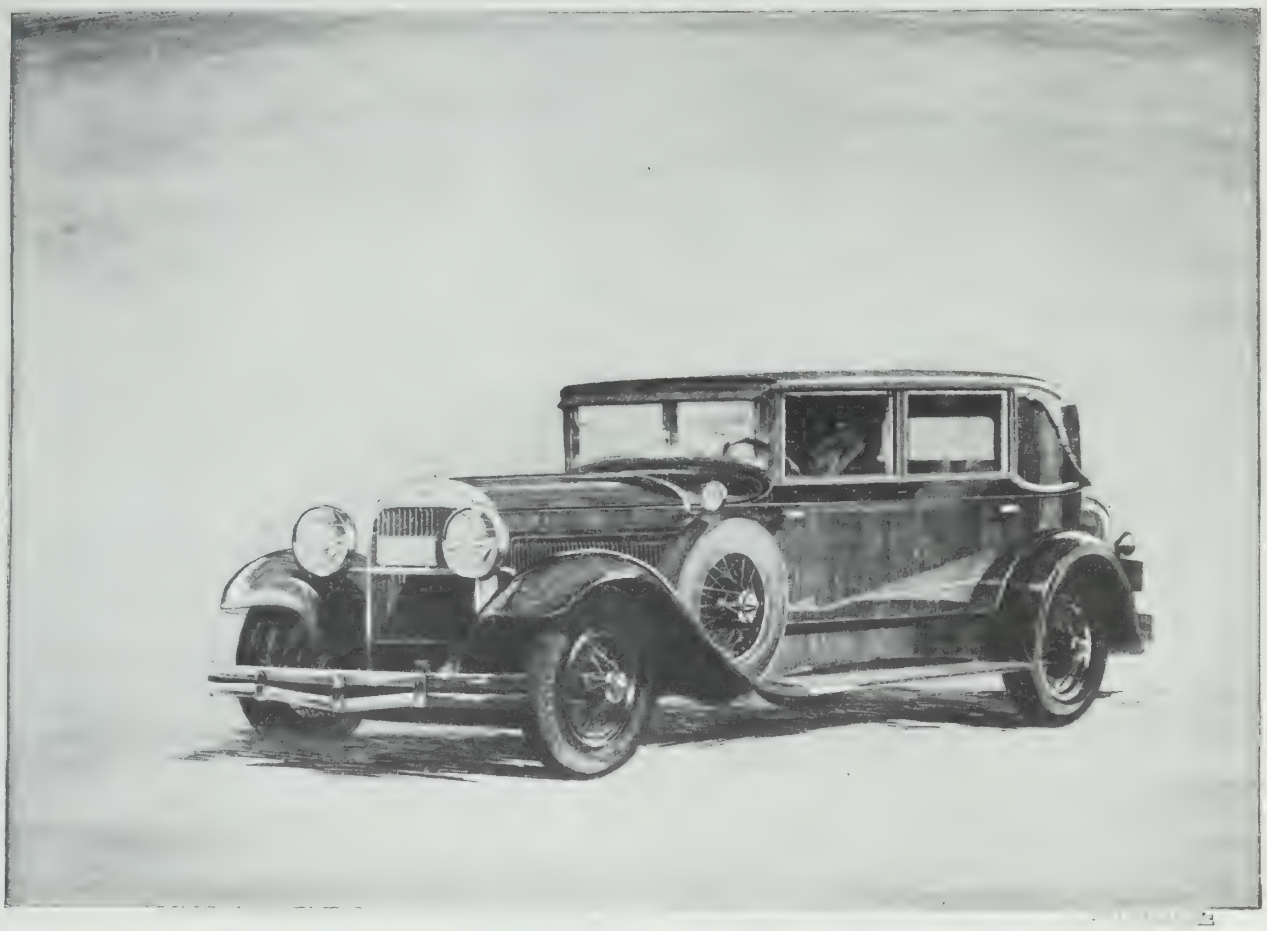
This particular roadster had something entirely new in automotive body design about it. I have forgotten the maker's name. When I got home I took three bromides in an effort to forget—it had hanging inside it two bed lamps; there is no other name for them—they had parchment shades and hung on tasseled wires!

Another model that was of interest, because of its radical departure from everything we have been used to in the way of four-wheeled transport, is the Brewster-Rolls with the double rumble seat. We are used to having anybody that sits in a rumble miserable as all get out during the entire time of their journeying. Here, so as not to offend the populace at large, they keep two people in rumble utterly miserable, *but* have a third rumble seat directly back of the driver that has a wee sma' top that comes down over it. This guy, whoever he may be, can turn around and make all sorts of dirty cracks at the regular rumble passengers. Showing, not how uncomfortable they are, but at what delightful ease he himself is!

The trend toward ultra modernism interested me. Most of the cars in the show looked like the sort of automobiles we used to see used in 1916 when some one pictured the world in 1950. In the main they are attractive, these new cars, but there is a dignity about the long grace of the always conservative Packards, Pierce Arrows, and such which makes one wonder if the new style will really last.

All these fast-looking cars remind me that a good way to keep warm at these high speeds is to get one of the new hot water heating businesses installed. These are devices which take the hot water direct from the engine, pass it through a radiator sort of apparatus that fastens under the dashboard, and blow the resultant hot air through the entire car by means of a tiny electric fan.

Speaking of keeping things warm—many people have undoubtedly suffered as great difficulty as I used to trying to start my cars when they had stopped over night in a cold garage. My cars, always being the kind that are hard to start anyway, are particularly affected by this. About two years ago I found a remedy. Take an ordinary round household electric heater—the kind that has the hot cone behind a wire cage. Take the base off it and hook it up in the garage. Then, wedge the heater between the radiator and the fan of your car, facing aft. Turn it on, shut the engine hood, and sleep happy in the thought that your car will either start as easily in the morning as if it were summer or else burn up during the night. Either way you save yourself a lot of trouble—particularly if your car is well insured.



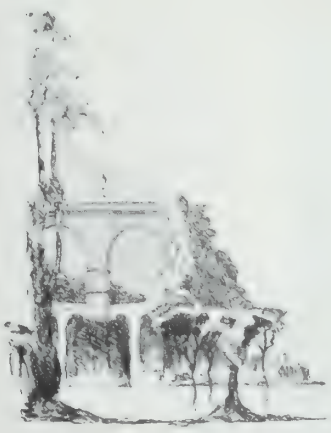
The Greater HUDSON in 14 Distinguished Body Types

COMMANDING beauty and richness distinguish each of the 14 body types available on the Greater Hudson.

The five-passenger Club Sedan here illustrated suggests the smartness that marks these new offerings. In every detail of finish and fittings they express the utmost in comfort and luxury.

Never in Hudson history have we presented such beautiful bodies. Never such value. Never such price advantage. And those who know motor leadership say that speaks for the entire industry.

To the wider number of models presented a further variety of personal choice is provided in two chassis lengths of identical quality.



On the standard chassis nine models are offered — the Coach, Standard Sedan, Coupe, Roadster, Phaeton, Town Sedan, Convertible Coupe, Landau Sedan and Victoria, ranging from $1095 to $1500 at factory. On the long chassis there are five models — the 4-passenger Sport Phaeton, the 7-passenger Phaeton, the 5-passenger Club Sedan, the 7-passenger Sedan and the 7-passenger Limousine, with a price range from $1850 to $2100 at factory.

92 DEVELOPED HORSE POWER — ABOVE 80 MILES AN HOUR

The essence of decorative satisfaction is inherent in the quiet charm of these surroundings

AN HISTORIC TUDOR HOME

by LEE McCANN

Photographs from Marshall Field & Company

THE farther back in history that we travel, the scarcer are precious survivals among the arts. The destructive agencies of time and change through which so much is lost make this to be expected. In the case of furniture and carved panelings there is another factor which makes for rarity, and this is the relatively limited amount of these created in the earlier periods of their development.

When Henry VIII sponsored the Renaissance culture of Italy, and furthered its introduction into England, it came as a courtly mode partaking of the magnificence of its royal patronage. The expression which it received in the English arts was appropriate only to wealthy, formal living, and none but those who had ample means could afford its luxuries.

Even the use of good furniture did not become general in England until as late as the Restoration. Therefore, the examples of the splendid paneled interiors of an older England are doubly precious. When one of these distinguished survivors crosses the seas to become a part of the American scene it is an event of importance in the world of art.

Such an occasion was that of recent date when through Charles of London, connoisseur of Tudor and Jacobean decorative modes, there were shipped to our shores the five oak paneled rooms from the historic Tudor mansion of Whitehall in Shrewsbury. The acquisition of these fine interiors constitutes a most valuable addition to such heritage as Americans have been able to assemble of the woodcraft of our Tudor forebears.

This has for Americans a special interest because the Elizabethan manor houses were the ancestors of the fine English and American country homes of to-day. Theirs was a style designed primarily for country living on a splendid scale, yet with the easy informality that distinguished it from the style of the palaces of Italy and the châteaux of France. The exterior and interior architecture of the Elizabethan period lends itself to exploitation in the larger spaces and proportions of country homes today as much as it did in its own epoch. The rooms of the Whitehall mansion, a perfect interpretation of the Tudor ideal in decoration, are a splendid instance of the vitality and beauty of the mode as it appears in an authentic original.

Nowhere is the genius of the English wood-carver more evident than in the rich originality of his mantels

For all the nobility of the Elizabethan architecture, there was little in the way of comfort, as we understand it, then available. Carpets were just beginning to be known, and only a very few outside the monarch possessed them. Rushes, serving as carpet and mattress as well, covered the floors, except for the aristocratic minority that could boast the grandeur of canopied beds. For furniture there were cupboards, chests, and tables. Chairs were rare. So that the four walls were quite literally the whole room except for one or two pieces of furniture to relieve monotony and add a note of convenience. Small wonder that the eye demanded that those same walls possess some beauty.

Warmth was at a premium in the cold and draughty rooms of that period, and in the early days of the Tudors the stone and plaster of the walls were often covered with wooden boardings for additional protection against the cold. Out of such boardings grew the paneling which was

ESTABLISHED 1846

THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH

New York

FURNITURE
WOODWORK
DECORATIONS
FABRICS

¶ A most interesting late 18th century dressing table in mahogany with delicate carvings

Showrooms

also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.

In this setting attention is directed to a fine old painting of General David Smith and an unusual Queen Anne needlepoint chair

English panelled rooms at COLBY'S

THE quiet dignity and beauty of Georgian pine panelling is well shown in an antique room removed from Wivenhoe Hall, Essex, and now exhibited at Colby's . . . Our display also includes a reproduction (by one of England's best woodworkers) of a Grinling Gibbons room in the Victoria and Albert Museum . . . In another example, pine walls are interestingly yet inexpensively simulated in painting and panelling . . . Visit Colby's or write for information upon rooms of this type for your home.

JOHN A. COLBY AND SONS
129 North Wabash Avenue
CHICAGO
Interior decorators since 1866

The deep embrasure of the window, emphasizing architectural strength, was characteristic of the Elizabethans

later the glory of Tudor and Jacobean rooms.

The record and strength of a humanistic art is the measure of its adaptability to the material and esthetic needs of the life it serves. The character of the English people was sturdy, positive, and individual, and these qualities were retained as fundamental in Elizabethan art, giving it a rich substantial character underneath the classic influence of the Renaissance which dictated the character of much of its design.

When Henry VIII imported Italian craftsmen to England to launch the new modes of the Renaissance, they felt the rigors of the English climate and temperament so alien to their native environment, and soon returned to Italy, leaving but slight impress of their art.

Later, Flemish and German craftsmen brought Italian ideas to England through the medium of their own interpretation, which while far less beautiful than its Latin original, had a rude Nordic vigor that appealed to the English as more sympathetic. This version they could accept and assimilate. In this way they incorporated the feeling of the classic revival into the normal evolution of their own architectural manner. After the Elizabethan exuberance, there came the finest fruit of these blended cultures, as shown in the restraint, sophistication, and rich detail of the early Jacobean period.

Wealth, too, had greatly increased in England during Elizabeth's great reign.

World trade was established. The national appetite for art and luxurious living was stimulated, and the money that had formerly gone into building churches was now freed to go into the building of homes.

The result was the creation of the noble type of mansion known as the Elizabethan manor house. Such a house is Whitehall, Shrewsbury, one of the historic homes of England. It is the type which Sir Henry Wooton had in mind when he wrote: "Well-building. . . . hath these conditions, commodity and delight."

The Taylor manuscripts say of it:

"This famous house in Abbey Foregate was builded by one Master Prynce, lawyer, called Master Prynce's place . . . the foundation began in March, 1578, so it was four years in building, to his great charge with fame to him and his posterity forever."

(Continued on page 94)

The elaboration of carved detail is finely subordinated to simple structural lines in this nobly planned mantel

M·M·ARMSTRONG
INCORPORATED

WHEN FRANCE MEETS AMERICA

JUST as America has always evidenced friendly feeling for France, so has the American home owner shown a partiality for French furniture, and many beautiful pieces have found their way into our better residences.

In the group illustrated we find that gracefulness of design and skill of workmanship so characteristic of things French, and so happily adaptable to our own ideas of harmonious decoration. These are recent importations.

Our decorating service is comprehensive. We are prepared to assist you in the selection of individual pieces, or in the preparation of a plan for the complete decoration of your home.

M·M·ARMSTRONG
INCORPORATED
4 East 57th Street *(Just East of Fifth Ave.)*
NEW YORK CITY

PARIS LONDON

Early Georgian, slope-front, bookcase with finely carved broken pediment, top. Superb quality. Circa 1735.

Our collection of old English prints in colour has been recently beautified by the acquisition of fifteen rare Morlands and a number of sets of Sporting Prints of exceptional merit.

Member of Antique and Decorative Arts League

PHILIP SUVAL INC.

[ESTABLISHED 1896]

823-25 MADISON AVENUE (near 69th)

NEW YORK CITY

145 East 57th Street - Southampton, Long Island

(Continued from page 90)

Under the lights the wainscot glows with mellow luster, polished by time and the touch of many hands

Whitehall has the lofty square compact character of Elizabethan architecture, which had an instinctive feeling for balance and proportion native to the English architect of that period. Its painted gables, ornamental chimneys, and octagonal center turret are all true to the spontaneous originality of the times. The sight of its white walls crowning majestically the English countryside must have gladdened the heart of Master Prynce and the several generations of his descendants who inherited it.

Eventually, through marriage of the last of the Prynce line, it passed first to Sir John Astley and later to the Earl of Tankerville, in whose family it remained until 1835, when it was sold to Dr. Samuel Butler, headmaster of Shrewsbury School. Under him the old place acquired new reputation as one of the great classical schools of England.

The superb paneled rooms which are Whitehall's greatest claim to glory were not installed until the reign of James I, nearly a hundred years after the building of the house which, with the addition of these, might be said to have reached, in Lord Bacon's words, "the greatest elegancy that can be thought upon."

The rooms are of perfect Tudor paneling one and a quarter inches thick. It is of course made of the old oak of England, beautifully grained, and now mellowed and sensitized by time and association.

Its rich soft tone has been background for some of England's most notable personages who have visited at Whitehall. Within its enclosure court beauties in stiff brocades and gay adventurers in doublet and hose made romantic drama. Memories of the charming ill-starred Stuarts hang about its walls. Here Oliver Cromwell and John Wesley were guests, approving no doubt, the friendly sobriety of these fine rooms. Here Disraeli, the subtle, the fair Mrs. Fitzherbert, Charles Darwin, and many other important people who have made history, have left the intangible impress of their presence.

If walls could speak, what fascinating memoirs might we not hear concerning history to which these splendid rooms have been spectator. But perhaps it is better after all that the imagination should conjure the past, and let these old walls speak the language they know best, the silent universal speech of beauty.

A dignified, reposeful background for furnishings luxurious and colorful.

"The Articulate, Audible Voice of the Past" in

A Fine 18th Century Secretary from Carlyle's House in London

Distinguished indeed is such a beautiful antique as this, which once graced the house of Thomas Carlyle in Cheyne Walk. This lovely old piece is typical of our great collection of antiques — rich in intrinsic beauty and in association with famous periods and persons of the past.

EIGHTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK

SHOP WINDOWS OF MAYFAIR

BY

SHIRLEY PAINE

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This month we show some particularly interesting things. Values have been sifted and where articles are of the useful type, they really work, and are not merely novelty gadgets which sound interesting but never do the things they are meant to do. . . . not only do we try to show unusual things in the shopping section, but our advertisers also try to find pertinent subjects for their space . . . . It would be worth while to read these over each month. It is through them, partly, that the things shown here come to light.

Something new in clocks. In several fine cases running from $20 up. No keys; no winding. Plugs directly into ordinary AC light circuit. Accurate to second. Runs forever. Write me for catalogues.

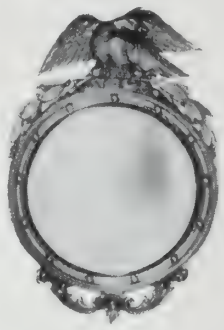
Charming table lamp of the old student type, brass with 10″ hand-blocked parchment shade, electrified and with glass chimney. Fits perfectly with early American or Colonial things. Height 25″. Lamp $16.50, shade $5.40.

Pie crust tip-top tables are interesting, useful, and decorative to the Nth degree. This solid mahogany one is 24″ diameter, 28″ high. It serves a dozen uses, has nice grain to the wood. Price $24 crated for safe shipment.

One of the loveliest 18th Century walnut *poudreuses* imaginable, lined with old French wallpaper. I found it in a huge old house on the East Side, specializing in Italian and French antiques. It is in fine condition; price $250. Bench 18th Century covered in old brocatelle, $65. Write Shirley Paine for this address, or for photos of special things.

A 24″ high, 26 x 28″ top butterfly table copied from a fine museum example of early American craftsmanship in delicate proportion and detail even to the exposed pegged joints. Unfinished, $11.75; finished in hand-rubbed old maple or antique mahogany, $15. Any special color, $15. Chinese lacquer, red, green, yellow, blue, or black, $22.50. ALL F.O.B. N.Y.

This is a find. 24″ high cast brass two candle lamp, antique finish with 16″ sheet brass shade (solid or pierced), antique outside, white inside. Usually $42, to readers, special at $34.80.



At last I've found a small girondole convex mirror that is beautiful, well made and well priced. Frame is solid mahogany finely hand-carved and finished in real gilt. Size 14 x 22″ outside, 11½″ mirror. $37.50 crated.

Routes of explorers, shifting world politics, movements of stars—follow them all on this corrected terrestrial globe of Scotch imprint. Rich walnut stand adds decorative qualities. Globe 12″ diam., $25 delivered 100 mi. N. Y.

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We have a complete assortment of Games of every sort—indoors and for outdoors—for children of every age as well as for the grown ups. Dolls, Games, Toys, and all the best home entertainment devices.

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RAP-O develops speed, accuracy, poise, and alertness. Can be played on a space 10′ x 20′ or 100′ x 200′ by two to twelve persons in the home, gymnasium, playgrounds, and schools.

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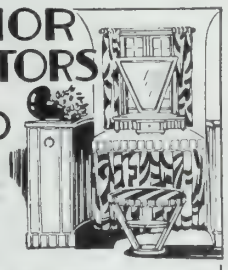

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at Gump's, finds its most distinguished expression. Should your excursion to the Gump Treasure House result in a single piece, such as the Antique Florentine Madia illustrated, you are assured authenticity and true worth; if the outcome be a commission to decorate, you will be the richer for a home of impeccable taste, of unusual luxury, of livable and lasting charm.

Dimensions of this madia; 5′7″ long, 2′4″ wide, 3′11″ high

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SMOKY FIREPLACES *made to* DRAW

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The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

Write for complete catalogue and information.

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"PRISON!"

"Just an invalid! Unable to go from floor to floor—unable to join my family—confined for life (apparently) to a single floor! But all is changed now. I travel at will up or down, throughout my home by means of the

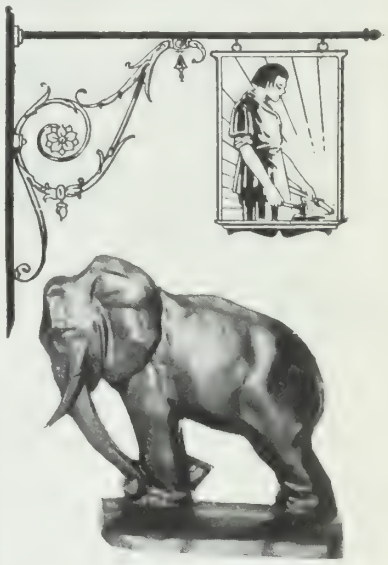
SEDGWICK INVALID ELEVATOR

which has been a blessing indeed."

Safely and easily operated—easily and quickly installed.

Consult your architect or write us for Descriptive Booklet.

Sedgwick Machine Works
147 W. 15th Street, New York
Elevators, Trunk Lifts, Fuel Lifts, and Dumb Waiters for the home.



IRON BOOKENDS OR DOOR STOPS

$2.75 per pair, $1.50 each

We have many other similar items

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Please mail your Book "Wrought Iron Things," to

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Out · of · the · Ordinary
Beautiful – Inexpensive
LIGHTING FIXTURES

HAND-WROUGHT *of*
COPPER, BRASS *and* PEWTER

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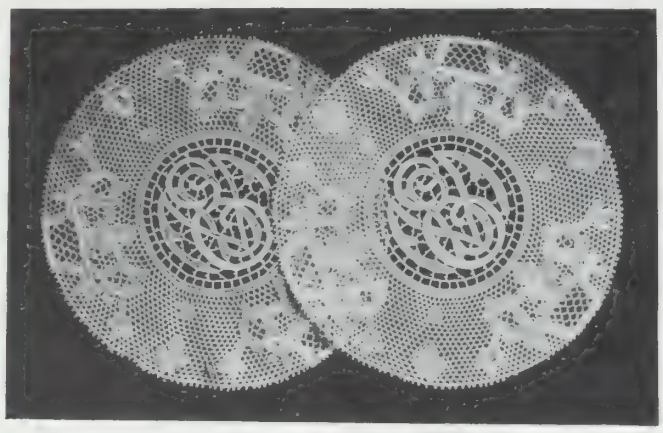
The handmade reproductions illustrated above combine beauty and utility to an unusual degree.

These and the many other beautiful patterns in the extensive Industrial Arts line, available in copper, brass, tin, or pewter, and with or without electric attachments, will contribute to any home an air of originality and good taste.

Write for illustrated booklet

INDUSTRIAL ARTS INC.
33-H NORTH BENNET ST., BOSTON, MASS.
DISPLAY ROOMS at 64 Charles St



DINNER DOILIES

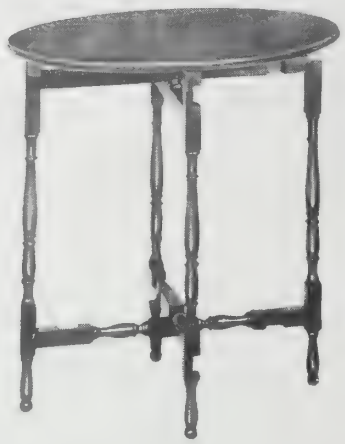
A dignified addition to your dinner service, of real Point de Paris lace with your own monogram in very fine Point de Venice, $5\frac{3}{4}$ inches diameter.

One Dozen, including monograms, $68.

Delivery in two and one half months after receipt of order.

MOSSE
INCORPORATED
730 FIFTH AVE
NEW YORK, N.Y.
478 POST STREET, SAN FRANCISCO

SHOP WINDOWS OF MAYFAIR



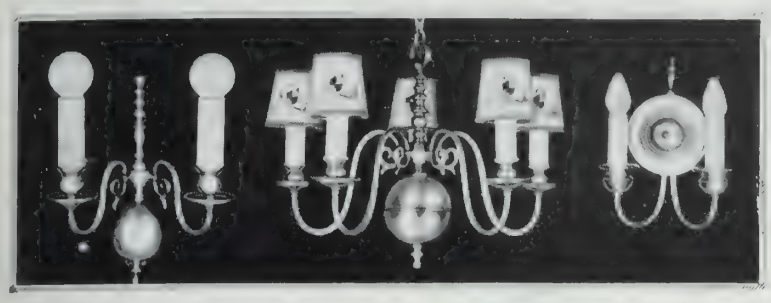
This "Tuck-A-Way" table finds a useful place in the country house for an emergency tea or porch table; in town it is invaluable, folds up when not in use and slips out of the way. Solid mahogany in antique finish. Two sizes. 18 x 24", $13.50; 24 x 36", $19.50. Del. 100 mi. N.Y. A fine catalogue of housewares.

I found these in America's finest sporting goods store. They are useful and ornamental gifts for a man—or in fact for anyone who is fond of dogs. They are cast in solid bronze. The corkscrew has a pekinese; shoe-horn shows a wire haired fox terrier, and the horn part is nicely polished. The bottle opener has a scottie. The letter opener has a setter pointing game. The shoe-horn is $1.50, and the other items are $1 each—all postpaid anywhere in the U. S. A. These are only a few chosen from thousands of unusual things. If you will write Shirley Paine I will have a catalogue mailed to you, and your name put on their mailing list.

Sheffield plated silver lends rich sheen and lustre to the dining table which is truly delightful. Prices are often astonishingly low and one shop offers a fine catalogue. Consider too a luscious ham baked to a turn, boned and then immaculately sealed in a special can! For buffet suppers, on hot days when a heated kitchen is torture. The very newest thing. Catalogues sent gladly.

The simplest and most economical way of using the waste space on top of your radiators; shelves on the tall ones, window seats on the low. The brackets are strong enough to sustain any weight. Draperies can conceal part of radiator in the case of window seats. Marble or wood can be used for seat or shelf. Only one bracket needed for 6 sections. Attached in a jiffy. Price 75c per bracket.

SHOP WINDOWS OF MAYFAIR



One group of Colonial light fixtures shown here brought in such an overwhelming response in orders and catalogue requests that we are illustrating a second group made by the same reliable house here in New York. *Left*: two-candle sidelight in brass, $5.60; *Right*: two-candle sidelight in brass, $12, matching the lovely chandelier in center, $50, without shades. A very fine catalogue mailed gladly.

A strong imported wood-box covered in hand-hammered brass. Nothing finer for a man's room or for the living room. Special price $16.50 del. 100 mi. N. Y. 23½" long, 18" high, 12" deep.

This electric unit has many uses—as a bottle warmer, milk or water sterilizer, for boiling eggs. It is in nickel finish, compact, nice looking. Price $3.75. Write for catalogue.

An amusing hand-blocked linen signed by Tony Sarg—the "History of Toys," in 11 colors. It shows toys of all ages from the first wooden soldier to sophisticated marionettes. Cream ground, 36" wide. For drapes, covers, screens, etc. $3.70 postpaid. Cuttings sent gladly.

The best and most practical log-carrier available, and extremely good looking. It is made of strong leather studded with copper rivets, Spanish fashion. Prevents soiling clothing, or littering floors. Will last for years. Rolls up when not in use. $6 postpaid within 100 miles of New York.

The "Tuck-A-Way" muffin stand, like the table, takes up floor space only when in use. When not in active service, shelves fold up flat and it retires to the sidelines. Being of solid mahogany, antique finish, it is a most decorative occasional piece. $19.50 del. 100 mi. N.Y.

Oh! to escape from the Commonplace

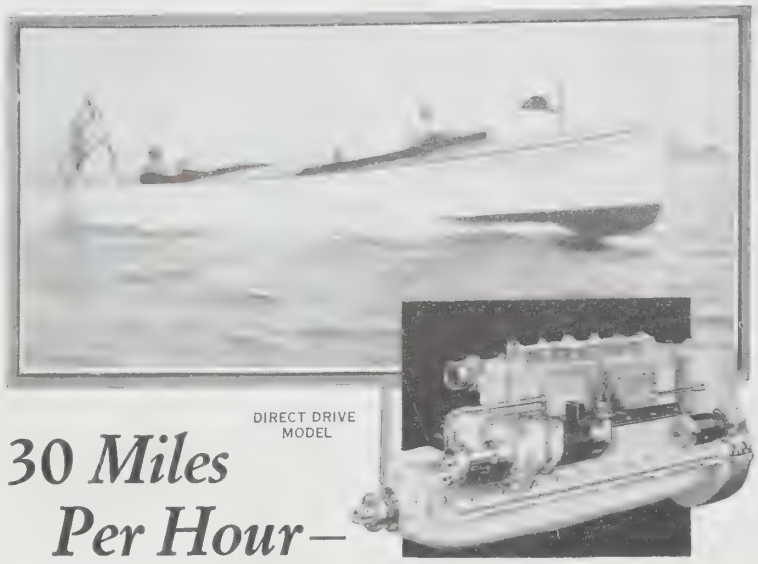
IT'S hard to be original *and* economical when building a home. But—whisper—here's a secret—if you'll avoid commonplace hardware, *much* can be done. Equip your doors, windows and cupboards with genuine Forged Iron Hardware by McKinney. Its designs carry out the very spirit of romance. Rugged beauty is in every graceful line and sweeping curve. You *can't* have an ordinary doorway with such hardware.

Pieces of every essential type are available to outfit a house complete: Early American, Dutch, Colonial, English, Spanish and Italian. Best of all, the cost is surprisingly reasonable, and builders' hardware merchants carry it in stock. A brochure showing representative pieces will be gladly sent on request. *McKinney Mfg. Co., Pittsburgh, Pa.*

¶ *Hear the* McKINNEY MUSICIANS every Sunday, 4:30 P.M. Eastern Time, 3:30 P.M. Central Time: WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WLW, KYW, KWK, WREN, KSTP.

McKINNEY FORGED IRON

CL 2-29
McKinney Mfg. Co.
Pittsburgh, Pa. (*Forged Iron Division*)
Please send me, without obligation, the items which I have checked:
☐ Brochure on Forged Iron Hardware
☐ Folio on Lanterns
Name.....
Address.....



DIRECT DRIVE MODEL

30 Miles Per Hour—

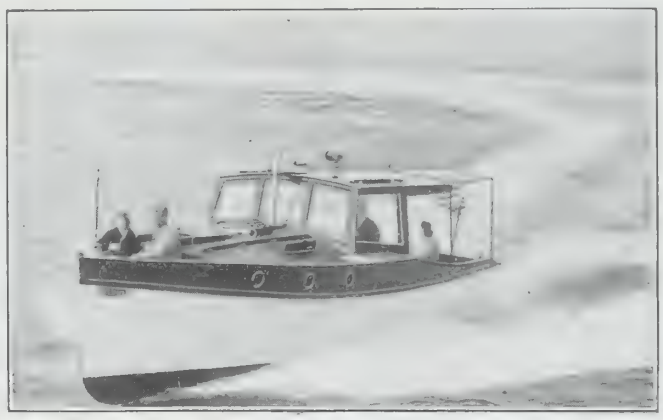
Though designed primarily for seaworthiness and comfort rather than for speed, Commodore Charles A. Welch's round bottom, sea-going runabout does 30 miles an hour easily with a twin installation of Universal Sixes. "I used them every day all summer," writes Commodore Welch, "and made a great many long trips and never had the slightest bit of trouble or any worry from them."

NOT CONNECTED WITH ANY OTHER FIRM USING THE NAME "UNIVERSAL"

Universal 1+4+6+8 CYLINDER marine MOTORS

UNIVERSAL MOTOR COMPANY Dept. CL-2 Oshkosh, Wisconsin

The Gem of the Seas



BANFIELD "32"

THE BANFIELD "32" is a boat for the fastidious, yet discriminating yachtsman imbued with a love for adventure and a zest for speed. It has complete overnight accommodations for four and affords comfortable day cruising for as many as twelve people. The BANFIELD "32" is used by business men for commuting. It is the first choice of water sportsmen who delight in fighting it out with the kings of the deep. BANFIELD cruisers have also been chosen for expeditions in the Arctic and for long distance non-stop ocean voyages.

Truly the BANFIELD "32" is a harmonious blending of all that is desirable in a really good boat . . . . Beauty . . . . Rugged Strength . . . . Solid Comfort . . . . Maximum Seaworthiness and Absolute Safety. And in addition to these you have at your finger tips the fastest speed of any standardized cruiser.

Powered with 200 H. P. KERMATH
Speed 28-30 M. P. H. $7950
Powered with 100 H. P. KERMATH 18-20 M. P. M. $7150

BANFIELD SEA SKIFF WORKS INC.

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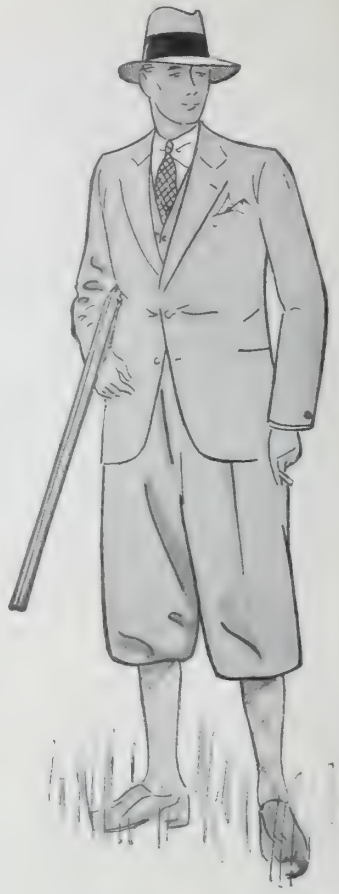
PLANT: ATLANTIC HIGHLANDS, NEW JERSEY
LARGEST BUILDERS OF SEA SKIFFS IN THE WORLD



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for

GOLF . . GUNNING

SPORTS WEAR

Comfort and ruggedness are primary essentials in country clothes. But to achieve an effect of ease and smartness they must be correctly designed and perfectly tailored from superlative material.

The experience and reputation of Weatherill among generations of English gentlemen ensure complete satisfaction.

We should be pleased to show you examples of our work and our unlimited range of imported shetlands, homespuns and Harris tweeds, all available at prices below those ruling.

By Appointment to H. M. King George V

By Appointment to H.R.H. the Prince of Wales

Bernard Weatherill Inc.

Civil and Sporting Tailors

557 FIFTH AVENUE, NEW YORK

Only Branch in the U. S. of Bernard Weatherill, Ltd., of London (Royal Warrant Holders)

When the Wanderlust's aboard

Dr. Charles Roberts makes a hobby of cruising, and his handsome Elco Fifty has to its credit many a good sea mile.*

BRILLIANT white and rich mahogany, brass and copper agleam, the *Wenamomen** lies at anchor with a gracefully expectant air. For its owner is an indefatigable seaman, and during the boating season five o'clock of almost any day finds him stepping briskly aboard, crowded city streets and professional duties left far behind . . .

A short run along the South Shore and then a swim—in the Bay or in the surf off Fire Island. An hour's rest in the cool comfort of a breeze-fanned deck . . . dinner against a background of setting sun and green glass water, with music captured by a turning knob . . . Then lazily home again, through the quiet dark . . .

Dr. Roberts is a skilful navigator, who thoroughly understands the management of his boat, from handling a sextant to running the engine. And as his enthusiasm is shared by Mrs. Roberts and their young son, they usually cruise without a crew. Putting out from Bayport, they make frequent trips along the South Shore, or around to the North Shore — to Shelter Island, to Block Island. And as often as time permits the family baggage is stowed away and the *Wenamomen's* galley stocked for extended cruising . . .

One summer a beautiful trip around Cape Cod and on to Marblehead — day after day the exhilarating joy of sea air and wide sky. Another year all the way to Montreal — up the Hudson, a short overland haul to Lake George, into Lake Champlain — then the Richelieu, the St. Lawrence. Then home again through Oswego, the New York Barge Canal, down the Hudson. Truly a delightful way to travel, Mrs. Roberts says — no time-tables, no dust, no extravagance, but all the way the independent comfort and seclusion of a well-equipped home on the water.

• • •

The history of every Elco boat is as thrillingly individual as the man who owns it. For each owner finds in the opportunity for independent voyaging a constant stimulation and a challenge, and each responds in a characteristic way.

At Port Elco, where we will be glad to receive you at any time, you can get right aboard a Fifty (or any other model on display) and make your own tour of inspection. Or we will send you Catalog C L on request.

PORT ELCO (permanent exhibit), 247 Park Avenue, at 46th Street, New York. Distributors in Boston, Detroit, Los Angeles and Miami.

Plant and Marine Basin, The Elco Works, Bayonne, N. J.

The Elco Fleet: Twenty-Six, $2,975; Veedette, $4,875; Cruisette, $5,950; Thirty-Eight, $10,750; Forty-Two, $16,500; Fifty, $25,500.

*Although this series of advertisements recounts bona fide experiences of Elco owners, the names used are fictitious.

Elco
MOTOR BOATS

YACHTING NOTES

by E. JAMES DEVINE

THE Southern Florida Boat Racing Association is busy planning racing events, and nearly forty outboard meets have been held, with about twenty-five yet to come. The most important regattas will be held in February and March, the chief honors going to Miami and Palm Beach. Perhaps the most spectacular of these will be the Washington's Birthday Regatta which will be held February 20th to 22nd at Palm Beach. The Sir Thomas Lipton Ocean Sailing Race is to be one of the features of the meeting. This race is sailed over a twelve-mile triangular course, free for all. Sir Thomas annually presents a perpetual trophy to the Southern Florida Association to be competed for each year on a different Florida course. The entry list this year will probably include such prominent sportsmen as Vincent C. Astor, Harry Payne Whitney, Robert Hague, Edward Lambert, whose schooner *Atlantic* raced to Spain last summer, and many other well-known sportsmen.

Another feature of the Washington's Birthday Regatta will be the Marathon sailing race, free for all, from Palm Beach to Nassau, a distance of 180 miles through a hazardous course. This race is conducted jointly between the Palm Beach Yacht Club and the Colonial Government of the Bahamas. The latter will award the prizes.

And for the cruiser owners, the racing committee has mapped out a very unusual plan. It will be known as the Cruiser Marathon Race and will be run in three legs, between Palm Beach and Havana. The first leg is Miami, the second, Key West, and the third, Havana. The total distance is about 250 miles. Many express cruisers and fast commuter type of boats will take part in this race.

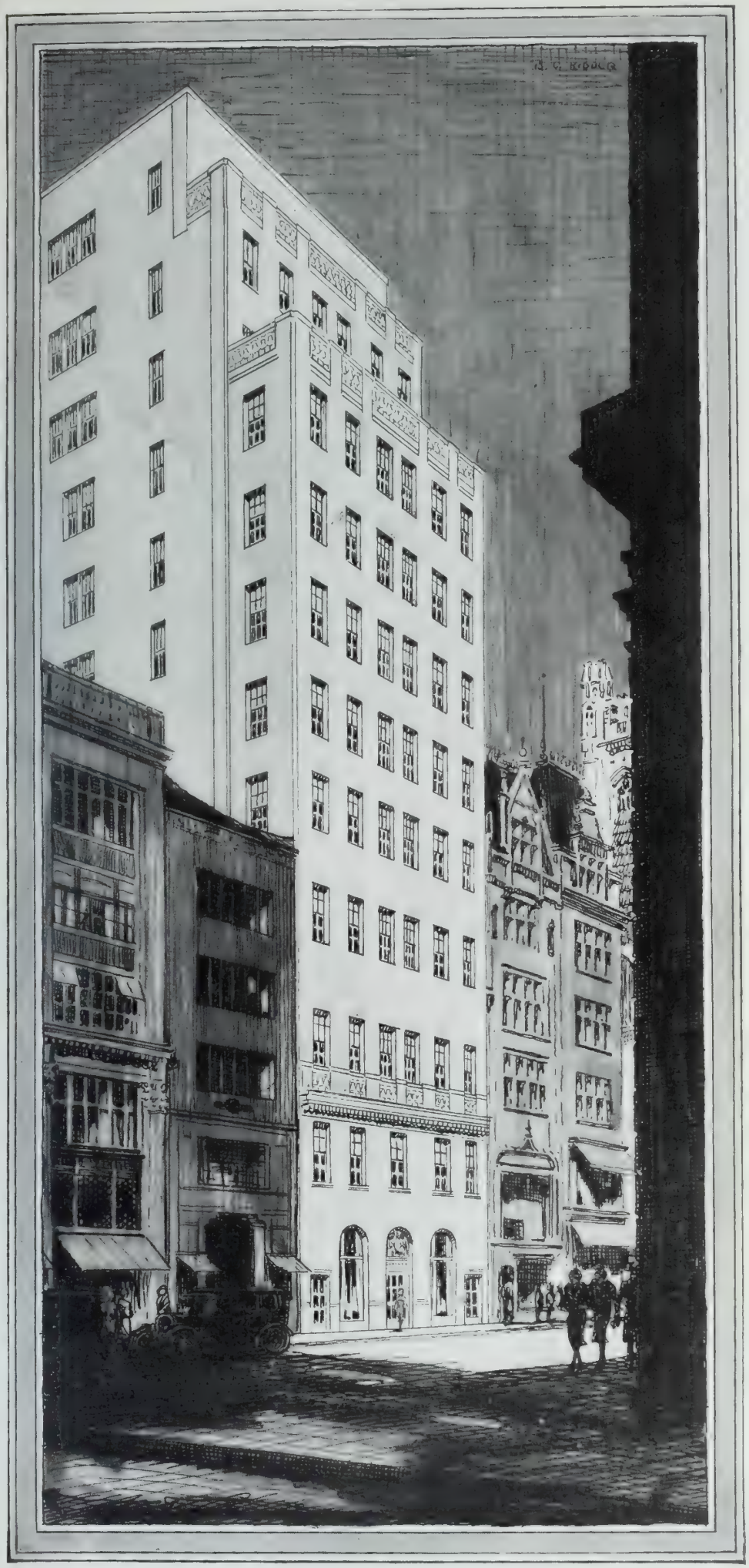
ROSENFELD

An a. c. f. 54-footer cruising off West Palm Beach

ROSENFELD

Elco 42-foot Cyrilla *owned by Charles Voight, cartoonist, which recently completed the trip to Florida waters*

Two luxurious yachts like this one are now being built, one for Alfred P. Sloan Jr., and the other for Fred J. Fisher, both of the General Motors Corporation. They were designed by John H. Wells, Inc., and Cox & Stevens, Inc., and will be built by Pusey & Jones. The hull is of the clipper type, 236 feet over all. A pair of 1,100 horsepower Winton Diesel motors power these craft, furnishing 15½ knots per hour in any sort of weather



The Stately New Home of

GUNTHER FURS

ON the site of a former Vanderbilt mansion, where many Gunther patrons have been guests, now rises the stately new home of Gunther Furs. Here, in spacious salons whose soaring Roman columns are lightened by a sprightly suggestion of modern Viennese decor, one may choose the new wraps and scarfs in a setting that befits their elegance. As always, they are designed with the genius that has made "Furs by Gunther" a fashion tradition through five generations.

Opens about February Fifteenth

666 FIFTH AVENUE *near* 53RD STREET, NEW YORK

PROGRESS

Our Utmost Efforts and Careful Thought have always been devoted to the Exacting Art of Making Shirts and Collars to Measure. Through Constant Attention to the Betterments in every detail of Production, we have achieved a very Large and Increasing Business in our New York, Paris and London Establishments.

We are pleased to make up Sample Shirts and Collars

A. Sulka & Company

512 FIFTH AVENUE
NEW YORK

LONDON
27 OLD BOND STREET

PARIS
2 RUE DE CASTIGLIONE

The scarf is part of the blouse worn with this Schiaparelli tweed suit of yellow, brown, and white, with a touch of black. From Lord & Taylor

the new up-in-front movement. This youthful treatment began with the smartest of French straw hats, and now is appearing in felts—felts of such light silky texture that they may be molded along any lines without the least suggestion of heaviness. And this same felt remains undeniably the chosen hat fabric of the smart woman. It stays on forever, while there is occasional interesting variety for those who wish it, such as that offered by the Maria Guy jersey turban. It is shown here in navy blue, worn with a navy ondamoussa frock collared and cuffed with white linen.

A Riviera badly dressed is just a beach

Every wise débutante knows it . . . Our new Southern Resort and Riviera collection has that different something demanded by the Lidos of the world . . . Evening gowns of crisp moiré or floating chiffon for semi-tropical nights . . . Sleeveless tennis dresses with new character . . . Hats of shaded grace and Antibes insouciance . . . Pique corduroy coats acknowledged as a stroke of resort genius . . . Bathing gowns and accessories as gay and modern as the beach *capannas* they are destined for . . . All designed by Paris and ourselves to emphasize the color and distinction of smart resorts.

BERGDORF GOODMAN
FIFTH AVENUE at 58th NEW YORK

Navy frock with glazed linen collar, cuffs, and boutonniere, worn with a Maria Guy turban in matching jersey. From Best & Co.

Noted traveler* explains new way to see the World

請乘總統輪船

"The world does, indeed, improve—or at least ways of seeing it do. In the days of my youth there were only two ways of encircling the globe. First, wholly 'on your own,' working out your own schedules and arranging for transportation, again and again, each time you wished to move on . . . Secondly, the same ship all the way round, with never time enough in any one country to get more than a tantalizing glimpse.

"Today you may circumnavigate much as if in your own private yacht. Weekly and fortnightly sailings around the world in palatial American liners, from either the Atlantic or the Pacific seaboard. Stopovers anywhere enroute, within the broad limit of two years! Time to spread yourself, to follow an impulse and go off at a tangent wherever word reaches you of something you simply must see or do to be happy the rest of your life.

"When the excursion is over, back to another palatial liner of the same line and, as simply as reentering your own home, on again, until the urge to explore another new world once again comes upon you . . ."

*HARRY A. FRANCK

Harry A. Franck

WORLD TRAVELER AND AUTHOR OF A VAGABOND JOURNEY AROUND THE WORLD WANDERING IN NORTHERN CHINA EAST OF SIAM

Harry A. Franck, author-traveler, in the accompanying article, has described with great clarity the advantages of this unique steamship service. You go as you please, stopping where you please for as long as you like. Then when you are ready, continue on a similar ship in identical accommodations.

Every week a President Liner sails from Los Angeles and San Francisco for Honolulu, Yokohama, Kobe, Shanghai, Hong Kong and Manila, and fortnightly on to Singapore, Penang, Colombo, Suez, Port Said, Alexandria, Naples, Genoa, Marseilles, New York and Boston.

You sail aboard palatial President Liners, broad of beam, steady and comfortable. Spacious decks. Luxurious public rooms. A swimming pool. Outside rooms with beds, not berths. A cuisine famous among world travelers.

From Seattle these President Liners sail every two weeks for the same Oriental ports and Round the World.

There is a similar service returning from the Orient to Seattle, Los Angeles and San Francisco.

From New York to California via Havana and Panama, President Liners sail fortnightly.

COMPLETE INFORMATION FROM ANY STEAMSHIP OR TOURIST AGENT

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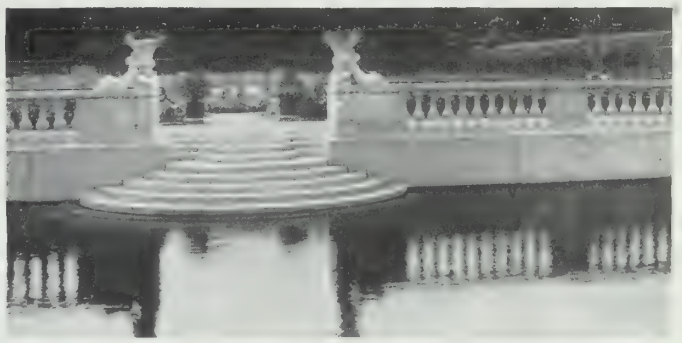

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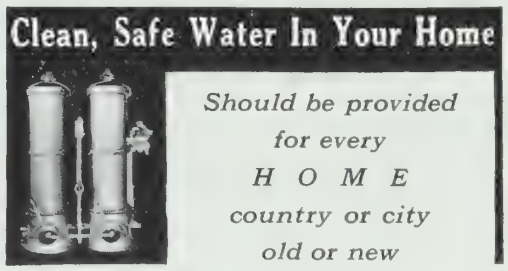

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THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

The purpose of this department is to be of service to the readers of COUNTRY LIFE. It has arranged to supply the informative booklets and free services that are offered by the manufacturer, the decorator, and the craftsman. Much of this helpful information is not accessible to the person who is building or decorating a home, or equipping a country place. The business houses listed will welcome an opportunity to supply this information presented in their booklets by experts in their various lines. You put yourself under no obligation. Select as many as you wish, and order by number only. Use coupon at bottom of this page. Address

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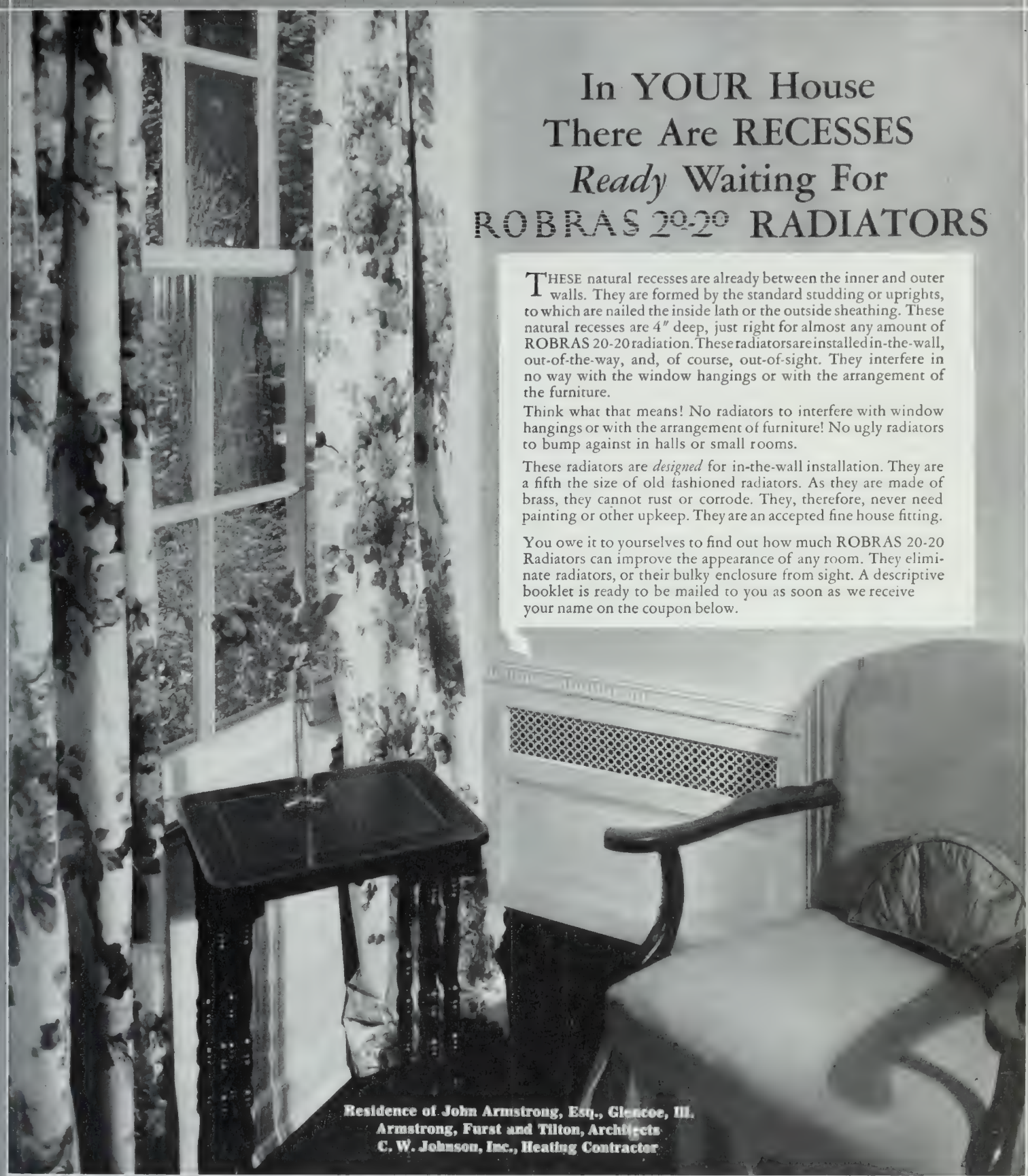

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COME INTO THE GARDEN WITH LEONARD BARRON

The garden page of COUNTRY LIFE *is a regular feature of the magazine, under the direction of Leonard Barron, F. R. H. S., Horticultural Editor of the Doubleday, Doran & Co., publications, who needs no introduction to garden enthusiasts. It is a service page in every sense of the term. Mr. Barron will be glad to hear from those who delve in their gardens—of their problems, their triumphs, their joys, and their tribulations. Here is the place to chat over new plants, old favorites, new methods, or odd experiences, as the case may be. Address Mr. Leonard Barron, Country Life Press, Garden City, N. Y.*

THE spring flower show has become an institution. New York looks forward to its Sixteenth "Annual International" March 11th to 16th. It is in fact no more international than any other of the local shows, but the first big event of the series was "international" and the term has been retained. New York has assumed the dominant place in these modern spring floral fêtes because it blazed the way and has sustained interest over this long term of years. It should not be forgotten that the establishment of the New York Flower Show owes much credit to the National Flower Show committee of the Society of American Florists which pioneers in different centers, stimulating local interest and usually leaving behind a permanent interest in flower shows. A few of them have assumed large proportions.

This year the National Flower Show, the tenth in its peripatetic series, settles in Buffalo, N. Y., April 6th to 14th. Other flower show dates of more than merely local passing interest for the flower lover are: Chicago, February 23rd to March 3rd at the Hotel Sherman; Philadelphia, March 11th to 16th at the Commercial Museum; Detroit, North American Flower Show, March 13th to 21st in the Convention Hall; Massachusetts, Centennial, March 19th to 23rd.

Perhaps the most impelling and significant exhibition of the season, however, will be the last named, the great centennial exhibition and meeting of the Massachusetts Horticultural Society in Mechanics Building, Boston, for which extraordinary preparations are being made. The occasion itself marks an epoch; a hundred years of such activity in promoting gardening and country estate interests as has not been excelled, if equaled indeed.

Massachusetts has been the garden state as an outcome of a fortunate combination of favorable conditions and circumstances that have kept it definitely in the front rank of gardening progress. It has enjoyed a great history of great horticulturists. The centennial exhibition of next month will certainly be the biggest flower show ever held in Boston, which is by way of saying a great deal. The three floors of the Mechanics Building, the biggest hall of its kind in the Northeast, will be occupied with horticultural displays including an immense tropical garden by the President, Mr. Burrage. Mr. Roland will let us revel in an Acacia forest, ascending almost to the roof. Landscape architecture will occupy an entire hall which in itself is a novel feature in the flower shows and a significant index of the tendency of the times in horticultural studies. The great Cactus garden that Mrs. Sherman Hoyt brought to New York last year will be recreated on a much larger scale. Mr. W. H. Vanderbilt, Mrs. Curtis James, and Mrs. Homer Gage among leading amateurs have reservations for large displays. In addition there will be the spectacular trade exhibits, and the garden clubs, that newest and very influential element in the modern flower show, will occupy some ten thousand square feet of space.

What a change has come over flower shows and horticultural exhibitions during the last twenty-five years. At the beginning of that time "collections" and "groups" dominated the exhibition spaces. Little enough attention was given to effective arrangement or display of individual exhibits. The grouping was static, conventional, and uninspiring to a degree. The modern spring flower show has an emotional appeal far greater than its supposed educational interest. Educational interest is very indefinite and very elusive. The swing to artistic enjoyment has been helped very largely by the organized participation of the garden clubs which contribute an added feature quite different from anything seen in show competitions before they came into being. That the flower shows do actually stimulate interest in outdoor garden activities is capable of clear and definite proof. The visiting public responds emotionally. Its imagination is stimulated. It does not try to reproduce in detail anything it sees, or very rarely so, but wherever the big show has been held the local florist and local nurseryman reap a material benefit, and as they do so it is equally certain that the mass of people who have now learned to support these exhibitions in their hundreds of thousands—whereas twenty-five years ago you were lucky to get a corporal's guard—are inspired to greater interest in what goes in the garden.

Is it practical to measure all flower arrangements by the restrictive Japanese rules of the game as exemplified in these portraits? Some of the very un-Japanesque creations of leading American florists are more like jazz syncopations of color and form, compelling notice by their originality and daring

Gardening as an applied fine art in homemaking has yet a long way to go before it reaches the heights of appreciation and esteem in which it has long been held by the people of England. Climatic limitations have something to do with this, but there are other factors and one of the greatest is, if we would be perfectly truthful with ourselves, that the American country dweller has not yet become garden minded.

Popularizing the artistic side of gardening has been very largely the result of the garden clubs' activities. Even in the very small local efforts the infection has spread. Emphasis is put on the classes of floral arrangements for artistic effect. Just what "artistic effect" means, I am not at all sure that anybody knows. On several occasions in the past season when it was my privilege to coöperate in judging at flower shows, I have been forcibly impressed by the absolutely incoherent and often to me inconsequential judgments on these classes which called for "artistic arrangement." One delight of this feature must be that it introduces an element of the wildest gambling, for no one can safely surmise where the accolade of greatest merit is likely to fall. At one exhibition among a score or more of floral arrangements, some reaching to quite large proportions and employing quantities of bloom, the "most artistic arrangement" was adjudged to be a solitary flowering stalk of one of the house leeks (Echeveria) tilted at what must have been a most graceful angle, in a small gray-red toned vase that was a perfect harmony in color with the stalk and flower it displayed. But can one flower be an *arrangement?* Simplicity is good, to be sure, but why must almost ascetic restraint and the reduction of arrangement to the irreducible minimum of a solitary flower in a small vase be the acme of floral arrangement? As a matter of fact, there is no greater need for reform and understanding of conditions in our flower shows than where these artistic arrangements are concerned. "Yes, it's pretty," the pedantic judge or judges may be overheard to remark when looking at a perfectly normal though conventional composition of everyday flowers in a practical everyday manner. "Yes, it's pretty; but *is* it Art?"

Country Life

My SPANISH HOUSE

by Kathleen Norris

March 1929

Price 50 Cents

SPRING GARDENING NUMBER

A reproduction from the book

"Color and Style in Bathroom Furnishing and Decoration"

"Standard" PLUMBING FIXTURES

"There are no period styles in bathrooms to copy. We must originate the architecture, the equipment, the decorative treatment of this modern American room." Thus, in the new book "Color and Style in Bathroom Furnishing and Decoration" the problem of the bathroom is stated for the first time.

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These new ideas are given practical application in a whole series of new bathroom interiors that are contemporary in design, in furnishing, in decorative treatment. Each bathroom, an original design, has been portrayed in an oil painting by an eminent American artist. In the book reproductions of these paintings are supplemented by charts of the colors that make up the color composition. The compositions are varied and beautiful in their color harmonies. Words are not used to describe colors. The color itself—for plumbing fixtures, walls, ceiling, floor, floor covering and draperies—is illustrated. Thus the book becomes an authoritative guide to the correct use of color in bathroom decoration.

The distinctively designed plumbing fixtures are pictured in the new and exclusive colors: St. Porchaire Brown, Clair de Lune Blue, Ming Green, Orchid of Vincennes, Ivoire de Medici, Royal Copenhagen Blue, Meissen White, Ionian Black, Rose du Barry and T'ang Red.

"Color and Style in Bathroom Furnishing and Decoration" will be issued about March 15th. If you are interested in this, the first authoritative treatment of the bathroom as a subject of interior decoration, it is suggested that you write immediately for a copy of the book, giving the name of your architect, contractor, or interior decorator.

Standard Sanitary Mfg. Co. PITTSBURGH

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Harold B. Converse

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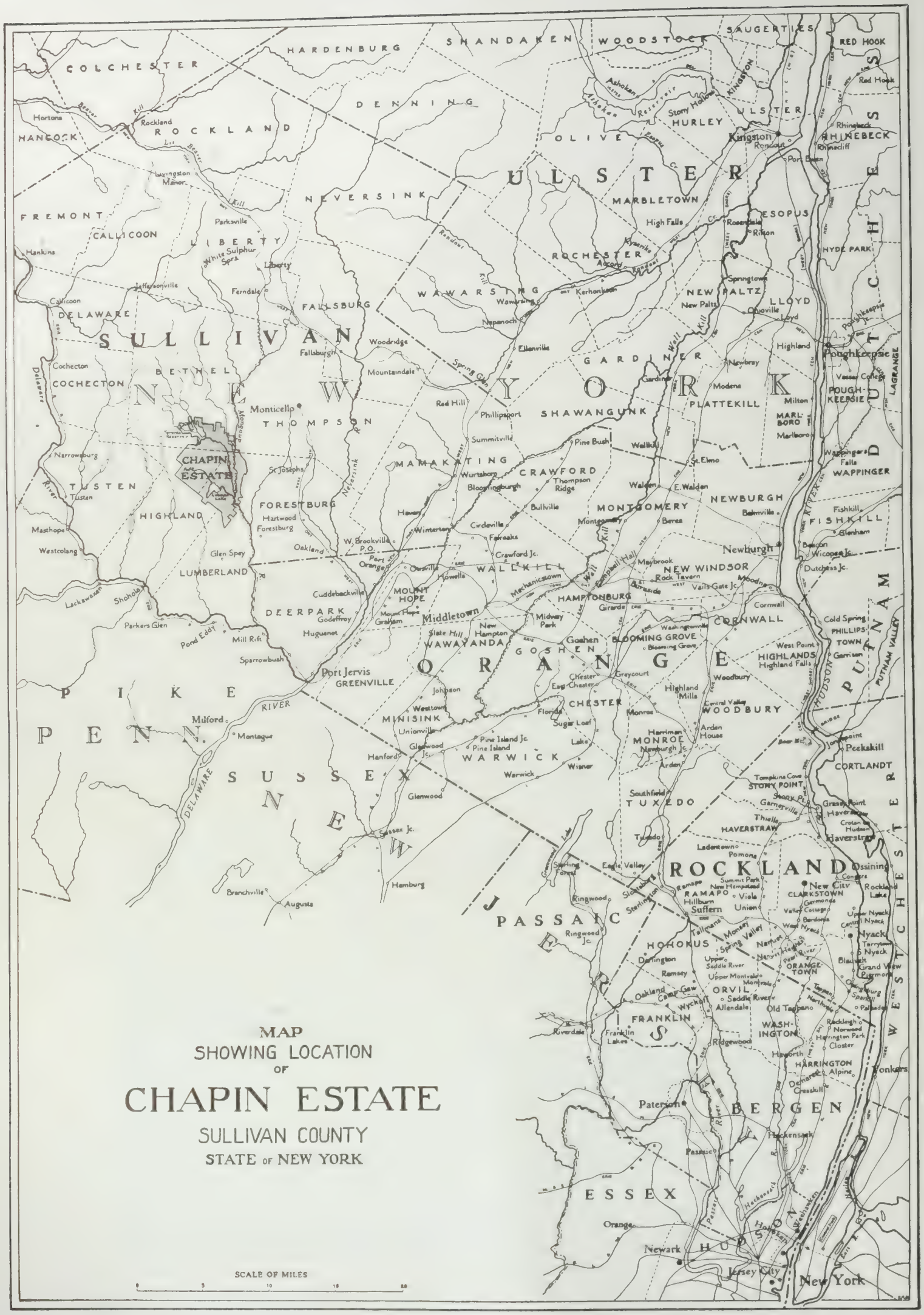
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Yonkers
Hudson River
Delaware River
Lake Wawayanda
Lake Mohonk
Lake Minnewaska
Lake Awosting
Ashokan Reservoir
Rondout Reservoir
Pocantico River
Croton River
Hackensack River
Passaic River
Ramapo River
Wallkill River
Neversink River
Shawangunk Kill
Rondout Kill
Esopus Creek
Saugerties
Rockland
Liberty
Monticello
Middletown
Port Jervis
Newburgh
Poughkeepsie
Kingston
Paterson
Newark
Jersey City
New York
Peekskill
Nyack
Yonkers

THE CHAPIN ESTATE

Where deer once roamed wild over these heavily wooded hills and valleys, he put deer again. Where man had exhausted the lakes and brooks of fish, they were re-stocked with pickerel, trout, bass, and perch. Where grouse and pheasant had once been plentiful and killed off, they were bred and turned back into the wilds. The rhododendrons and laurels that once bloomed in colorful luxury were free to grow again until now these acres contain a growth of these two shrubs that is unsurpassed on the hillsides in northern New Jersey, Pennsylvania, or even in the famed rhododendron sections of Virginia, Kentucky, North Carolina, and Tennessee. Previous to the securing of this Estate by Mr. Chapin, lumbering interests sacrificed the native trees for lumber or bark without any regard to the future, but reforestation which has been continued since then has once more covered the hills and valleys with a fine growth of trees.

This extensive Estate comprises 14,700 acres of land, hill and valley, lake and winding brooks, and is really one of the most unusual properties that can be found anywhere. Within this area Mr. Chapin fenced off a tract of 5,616 acres, and here the deer have thrived under the protection of a natural breeding habitat, and the entire section has become plentiful with deer. It is not unusual to see groups of ten to forty feeding in the clearings. This original deer fence has been renewed and a new fence built to economize the maintenance. Due to the dividing roadway between, Mr. Chapin had to fence this area in two tracts. This roadway has since become private property and the two tracts are now joined to give the deer almost unlimited feeding range. Those who have been privileged as guests of Mr. Chapin or the present Club controlling this preserve can vouch for the sport that it has provided. When Mr. Chapin first developed this park, he brought

Between five and six hundred deer now within this Preserve.

Fat and sleek. Food for a Sportsman's Feast.

A pickerel catch from Lebanon Lake—a natural lake of 297 acres, stocked with pickerel, perch and bull heads. Search America or Canada and no better pickerel fishing can be found than on the Chapin Estate.

Nowhere in America is there finer growth of native laurel and rhododendron.

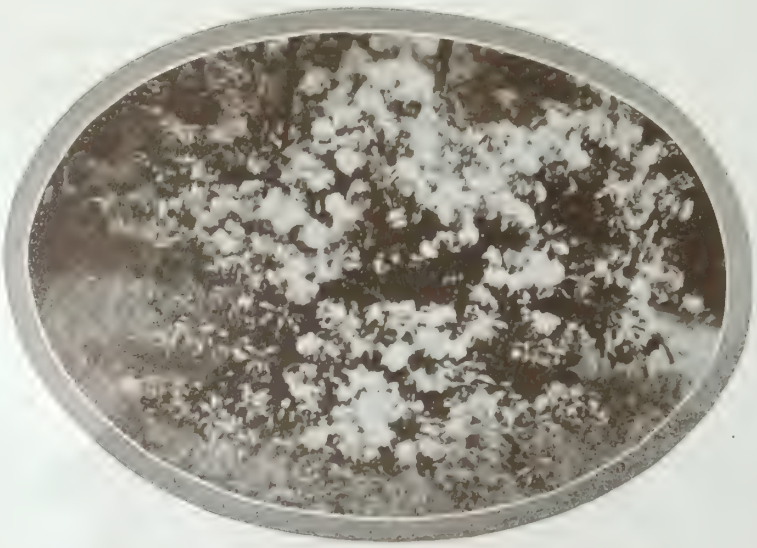
a native born Scotchman who was a trained gamekeeper to the Estate. Mr. Shields is still looking after the game, and in a recent talk with him he stated that from the original twenty or thirty parent stock he estimated that there are now close to 600 deer in the park while many more are to be found on the Estate outside the enclosure.

Pheasant and grouse are found in quantities sufficient to provide attractive hunting. With the present law against shooting the grouse, which is called "partridge" in this section, this sporting gamebird should become very plentiful in a few years.

During the duck hunting season the mallard shooting on the lakes and ponds in this section is comparable to that of Chesapeake Bay and eastern Long Island. Both mallards and wood ducks nest on the Estate in quantity, and the supply of wood duck has increased notably since the non-shooting law has protected them.

Otter, mink, beaver, fox, and raccoon are found in varying degrees in this sportsman's paradise. Mr. Chapin exercised every means to extinguish the fox, raccoon, and minks because of their destructive propensities against the birds and game fish, but a fox hunt such as Virginia, Maryland, and Kentucky stage would surely find a real fox to follow on this Estate and the sportsman's angle would be increased because the fox would have the advantage of hound and horse. Surprises on such a tract of land are always in store for hunter or horseback rider. The camera enthusiast has varied possibilities for interesting motion picture or still life photography. The element of surprise in the many forms of wild life of such a protected tract of land would furnish him with a large group of deer in one of the clearings, or in the feeding grounds near the lakes; or it might be a covey of grouse or pheasants; or if he is a real camera fan with patience enough to plan his study, he could get an adventurous wildcat or an over-inquisitive groundhog. Or with a bit more patience a fox. It has been done. There are hundreds of opportunities for outdoor settings on lake, river, brook or hillside. It could be a colorful background of laurel or a graceful silhouette of silver birches against the evergreens.

Sullivan County is noted for its sunrise and sunset views. It is pleasant to take back to city or suburban life a living story of a deer hunt or a pickerel catch, after a sojourn with a camera in a setting such as that built up by nature's own creative genius on this tract.



Native rhododendron as large as a nursery hybrid.

Native Plant and Bird Life

Natives of this section of New York take the scenic beauty for granted, but to the outside visitor the wealth of trees, shrubs, and wild flowers is impressive. The trees are mostly native

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The Lodge. Stone with oak paneling throughout. Ideal for individual or club life.

hemlock, white pine, yellow pine, silver birch, chestnut, oak, and poplar. It is possible now to drive 10 to 15 miles along the Estate roads beside winding brooks through the quiet beauty of these trees.

Literally there are thousands of acres of laurel and rhododendron; hillsides covered with them; clearings bordered by one or the other or both; valleys thick with specimen plants; winding streams overhung with their bloom or their waxy green leaves. The growth of these two popular shrubs on this Estate would astound the practical nurseryman and likewise delight him if he enjoys naturalistic plantings made by nature within an ideal environment. Wild flowers and other shrubs are in abundance, every kind native to this section; blue patches of native violets, bright patches of wild buttercups, blueberries, native orchids, ferns, hardy asters, golden rod, trilliums, jack-in-the- pulpits, ferns of many species, trailing vines (evergreen and deciduous), bittersweet, sumac, wild rose, water lilies, cat tails, and numberless others—nature's children in a natural and happy cradle. Birds by the thousands, red and gray squirrels to amuse and to study, and with an outdoor season only a few days shorter than that of western Long Island or Westchester County.

The student of bird life can find in this tract a wide variation for study and for enjoyment, such as only a protected area with food and coverage aplenty can afford. One of Mr. Chapin's hobbies was a careful and systematic study of the bird life of Sullivan County. Once this tract was turned into a wild life preserve, the bird inhabitants increased perceptibly, with only the elements of wind and weather, and the struggle against the native animal to disturb them. Visitors to this section can find a constant source of interest and amusement in the bird life that at one time or another during the twelve months visits Sullivan County.

A pickerel catch on Lebanon Lake. Worth cutting the ice for these.

Lakes and Reservoirs

After the death of Mr. Chapin this entire tract was secured by the Rockland Light and Power Company for the development of the water power in connection with electric power plants. Since then the Estate has been leased by the Cliff Lake Club, the Rockland Light and Power Company reserving water rights on the rivers. Instead of disfiguring the property, this Company has not only kept it up to the standard which Mr. Chapin set for his hunting preserve, but through the completion of one large reservoir and another to be flooded in the spring of 1929, it has enhanced the beauty of the Estate and provided a source of electric power at municipal rates which no private owner or club enterprise could construct practically or economically. This solves one of the main problems for power on such an Estate, for otherwise power lines would have to be built to the nearest municipal source, or else at an even greater expenditure a private power plant would have to be built and maintained at a high cost.

There are three lakes on the Chapin Estate, namely: Lebanon Lake, Hull Pond, and Cliff Lake. Lebanon Lake is the largest of these and is 1133 feet above sea level. Mr. Chapin enlarged this

Black Lake Brook abundant with trout. Any fisherman can tell the rest.

lake and stocked it with pickerel and perch. It covers 297 acres, and is the most accessible of the three lakes that will not be used for hydro-power purposes. Fishermen who have made jaunts to other New York State lakes, to Canadian and New England lakes, agree that Lebanon Lake affords as good pickerel fishing as any spot in America, and is plentiful in yellow perch and bull heads in addition to the pickerel. Lebanon Lake is fed by the overflow from Hull Pond and several small brooks.

Silver birches, thousands of them, silhouette their beauty against lake and woodland.

Hull Pond, of 54 acres, has been cleaned of stumps and deleterious fish. The dam has been repaired and the earth embankment raised and rip-rapped. A new boat house with cement pier has been built at the dam end of the lake. This lake is supplied with water from three spring brooks, all within the boundaries of the Chapin property. Motor cars may be driven directly to Hull Pond. Hull Pond is now stocked with brook trout, as are the brooks feeding the natural lakes. Over sixty thousand brook trout fry are being raised each year for restocking.

Cliff Lake, a long narrow lake of 58 acres with two miles of shore line, can be reached by motor car. A new boat house has been built recently on the east shore of the lake. The

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Native white and yellow pine. Valuable for timber or beauty. "Both possible" (Yale School of Forestry Survey)

overflow of Toronto Reservoir, Hemp Meadow Brook, and small spring streams feed Cliff Lake. It has been stocked with bass, and a few sizeable ones may now be caught. This should, within a year or two, afford the best bass fishing within this vicinity of New York State.

In addition to these natural lakes there is the recently built Toronto Dam Reservoir of eight hundred acres at an elevation of over 1200 feet. This lake is part of the hydro-electric power development system of the Rockland Light and Power Company, and because of its size it is even more impressive than the natural lakes. It is being stocked with pickerel, and as is the case of newly built lakes of this nature they will grow much faster than in an older body of water. The contour of the lake with its surrounding border of pines, birch, and hemlock is typical of the beauty of the natural lakes.

Under construction is the Swinging Bridge Dam which will create a lake of over a thousand acres at an elevation of 1060 feet. It will extend up the valley of the Mongaup River for over eight miles. When flooded it will create a scenic site comparable to the prettiest part of Lake George. It will be stocked for fishing purposes, to afford unlimited

Hull Pond. A favorite spot for wild mallards. The duck shooting is comparable to that of Chesapeake Bay.

Native laurel, just inside the deer fence on a June morning.

pickerel or bass for the angler, and will afford an impressive lake from a scenic standpoint.

Running throughout the property are clear, sparkling brooks and creeks of the kind to delight the lover of natural beauty and to gladden the fisherman. These brooks afford ample brook trout, and each season they are being stocked with thousands of small trout.

Aside from the fishing and photographic possibilities of these lakes and reservoirs, one can find year-round pleasure in swimming, boating, canoeing, skating or skiing. There are hillsides that have been cleared that afford ideal space for winter sports.

One can take a canoe on Lebanon Lake, Toronto Reservoir or Hull Pond, and revel in untold scenes of natural beauty in the restful peace of the native forest. One only needs imagination to reconstruct the historic scenes that were enacted between the white man and red man to gain control of these lakes, in writing the first chapters of the early history of this section. And whether or not one would be capable of writing a classic such as Hiawatha or Evangeline, at least a few hours undisturbed by congested mechanical influences would give one an underlying appreciation of the settings that must have inspired such classics.

Buildings and Conveniences

The main group of buildings on the Estate is near Lebanon Lake. Here are located the Lodge, the office, the gamekeeper's house, the barns, garage, boat house, ice house, vegetable cellar, and other storage and outbuildings.

The Lodge was built by Mr. Chapin in 1898. It is on a tree-clad hill leading up from Lebanon Lake. There is a wonderful view from the front porch of this Lodge looking out over Lebanon Lake and its surrounding hills of beauty. The Lodge is built of stone with wide stone porch on the south side. There is a large living room, with wide open fireplace, joined to a large dining hall with open fireplace. The hearths and mantels of these fireplaces are of native blue stone. These two rooms are paneled and floored with oak. The wall panels are attractive and fittingly designed for a hunting lodge or club house. There are trophies of many kinds, many of which are prize catches or kills from the Estate. There are trophies from the ranches which Mr. Chapin owned in the Rocky Mountains—Wildcats, a mountain lioness, elk head, deer head, and moose head. Snowshoes, skiis, guns, oars, Indian coats and head dress, and many other items of interest are mounted on the walls of the large living room with its big windows looking out over the lake. In the dining room are mounted Chinese and English game pheasant-cocks. In addition to the kitchen and service pantry, there are also two large bedrooms and bath on this first floor—ideal for entertainment, whether this Estate be owned by individual or club. On the second floor are six large sleeping rooms and bath. Servants or additional guests' quarters are on the third floor. The Lodge is lighted by electricity and heated with vacuum vapor steam system. An artesian well supplies pure drinking water. This is pumped by electricity to a 1,000 gallon pressure storage tank. This Lodge is now used for a Club House and Administration Headquarters. The offices are heated by stoves and lighted by electricity. All the other farm buildings are lighted by electricity. The ice house is equipped with two meat coolers with a capacity of ten to fifteen deer. Artesian wells supply water for farm houses and gamekeeper's house. A water wheel pumps lake water for the stock. There are a number of other farm houses used as watchmen's houses or

Every lake and pool is lined with trees, shrubs and wild flowers.

Advertisement

club camps on the property, all in good repair. There are nine driven artesian wells on the Estate to furnish ample water supply.

The estate has telephone service direct to Port Jervis. There are several connections with this service on the Estate, to Hull Pond, the fire tower, Toronto Reservoir, and to two of the watchmen's houses near Toronto Reservoir. Local telephone service connects all the buildings around Lebanon Lake. Branch lines can be built to serve any future developments.

Lumber

The first traders of this section of New York came for fur pelts and skins, but the early settlers named it Lumberland. The entire tract for four years has been under the care of Mr. A. M. Tucker, a graduate of the Yale School of Forestry. Very substantial timber values are shown in a report made to the present owners of the property by the Yale School of Forestry, based on a timber survey of the entire tract by experts of the school.

The mill and logging equipment is owned by the Rockland Light and Power Company, and is offered intact with the Estate. During 1928 nearly four hundred acres of red pine seedlings had been planted on the Estate. Of 350,000 pines, of which 60% are now growing, 95,000 have been transplanted and moved to permanent locations. This is one more story showing the value of this Estate and the way in which the Rockland Light and Power Company has worked to increase its value.

Accessibility

Express train service to the Estate from New York City is by the Erie Railroad to Port Jervis. The distance from Port Jervis to the door of the Lodge on the Estate is eighteen miles over State Highway. By automobile the drive to New York may be made by any one of four interesting drives over concrete and macadamized roads all the way. From the Lodge on the Estate it is ninety-five miles to the New York entrance of the Holland Tunnel via Port Jervis, Sussex, Hamburg, Beaver Lake, Montclair, and Newark. Also one may drive to Port Jervis, then over Slate Hill, Goshen, Monroe, Tuxedo, Suffern, and Ridgewood; or a still more picturesque route through Hartwood, to Middletown, to Monroe, through the Interstate Parkway to Bear Mountain Bridge and down the Hudson through Westchester County. Another road leads through Monticello to Newburgh and over to the Storm King Highway and the Hendrick Hudson Boulevard to New York. The property is practically on the main route of the Liberty Highway from New York to Buffalo. There are concrete roads to the county seat at Monticello, twelve miles away. The property is reached easily from points in New Jersey or eastern and northern Pennsyl-

Trout stream below Cliff Lake—a long narrow lake of 58 acres stocked with bass.

Airplane view of the center portion of the tract, showing Lebanon Lake, The Lodge, Farm Buildings, saw mill, and the wooded nature of the entire tract. (Fairchild Aerial Surveys, Inc.)

vania. The routes to Albany, Saratoga, Lake George and New England are among the most favored scenic routes of the United States. Lake Placid and Lake Champlain, Canada and the Western New York Lake Region are easy and delightful trips.

Port Jervis at the intersection of New York, New Jersey, and Pennsylvania is a fast growing center of industry and agriculture. It has a modern hotel, theatre, motion picture houses, express service to New York, and merchandise shops with the choicest of wares.

Mail to the property is by rural free delivery out of Monticello to the entrance of the Estate. Leading from the main highway to the Lodge on Lebanon Lake is a gravel-shale road in good condition. It is possible to travel fifteen to twenty miles through the property by auto on excellent country roads. A new stone base road with gravel surface has been built from Lebanon Lake past Hull Pond to the Toronto Reservoir of the Rockland Light and Power Company—a distance of eight miles. An excellent road leads to Cliff Lake, and past, to the edge of the Swinging Bridge Reservoir now under construction. Secondary roads and old country roads have been opened for fire lines or for logging roads. These are always traversable by team and for the greater part of the year by light cars. These miles and miles of roads offer fascinating trails for horseback-riding where one can ride for hours through the grandeur of the woods and along the beauties of the many brooks that flow through this Estate. Trails that Mr. Chapin cut through the property for hunting purposes have been opened as watchmen's trails and for fire protection.

Beaver dam near end of Hull Pond. Domestic architecture with a tradition.

History

Chapin Estate is situated on the southeastern section of Sullivan County. The tract is a part of the original Crown grants known as the Minisink and Hardenbergh Patents. Most of the land lies south of the area known as the Mongaup Valley and principally to the west of the Mongaup River. Since 1704 when the first patent was granted, this

section of New York State has witnessed the coming of settlers of English and Dutch blood and the continual strife for many years between the Indian tribes who made of this a great hunting and fishing section, and later between those Indian tribes and the white settlers, then finally between the English and the Colonial Armies of America during the Revolutionary War. It was in Highland near this property that the battle of Minisink was fought during the Revolution. The history of this county is crowded with those events which always have occurred in the march of civilization into uncivilized territory.

Sullivan County was created by an act of the Legislature on March 27, 1809, and named for the Revolutionary hero, General John Sullivan. It was General Sullivan who, in conjunction with General Clinton, subdued the Indian raiders from western New York who were terrorizing the Sullivan, Orange, and Ulster districts. In the midst of these acres of wooded hills, running brooks, sparkling creeks, and natural lakes, where so much of strife between Indian tribes followed by warfare between the Indians and the whites has occurred, lies this Chapin Estate. Its acres lie in the townships of Lumberland, Bethel, Thompson, Forestburg, and Highland. A rich growth of timber in this section gave to Lumberland and Forestburg their names. Even in those early days history states that the lakes of Bethel were remarkable for beauty and an abundance of fish.

This Estate was purchased by the Rockland Light and Power Company who, realizing that sometime some individual or club would want this property for a game and fish preserve, has continued to improve and develop the Estate with a vision of the possibility of making this one of the most wonderful estates of its kind to be found anywhere.

Surrounding and close to the Chapin Estate are other noted estates —the Bradford, Freestone, Proctor, and Mackenzie estates being among them. The famous Hartwood Club is eight miles from the entrance to the Estate, and the Merriewold Club is about the same distance between the Estate and Monticello. It is a section second to none in America for the nature lover, boatsman, fisherman, hunter, or for those who love the winter sports. The Lodge provides year

Miles and miles of bridle paths for the horseback enthusiast.

A trout stream—rippling music for nature lover, scene of action for the fisherman.

A White Tail Buck. Through Mr. Chapin's efforts deer can be found throughout Sullivan County.

Toronto Dam Reservoir of 800 acres, surrounded by pines, birch and hemlock. Freshly stocked with pickerel.

round comfort and happiness for the outdoor enthusiast—cool nights throughout the summer, log fires if wanted in early fall or winter, health and sport in the great out-of-doors.

It would be extremely difficult to create a property tract such as the Chapin Estate now embodies. Search New York, New Jersey, Pennsylvania or Connecticut and it would be wellnigh impossible in these states even to find properties to compare in beauty and location with this estate, without any consideration of the cost in assembling such properties. This tract is now offered at a most attractive figure together with complete equipment now installed for maintenance. It is unlikely that such an unspoiled tract within such easy motor or train distance of New York City will ever be offered again for private or club preserve.

Here then in this Estate of nearly 15,000 acres is a most unusual opportunity to secure one of the grandest locations for a private estate or for club purposes. It is only necessary to roam over this property and view the beauties of the lakes, streams, and hills to become absolutely fascinated with the possibility of these many acres. A copy of this story, bound in convenient form, will be mailed to those interested, on request.

Further information may be secured by writing to

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Lebanon Lake from the front of the Lodge.

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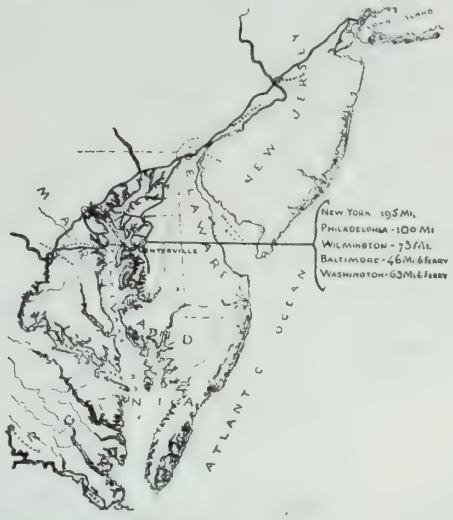

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Dignified restful old house in the Philadelphia Suburbs; a house with an atmosphere rarely found, standing on a hillside with wide stone steps leading up the terrace to the deep front door; steps which are worn and brown and beautiful from the footsteps of guests who have been coming here since long before the Revolution. From the dining room one looks into the music room, which, like a balcony, has a higher floor level with a railing separating them; quaint narrow winding stairs, varying floor levels, unexpected doors and diamond paned little closets appear in the most unexpected places; not arranged for the most efficient management, but arranged by the long forgotten architect to make it as interesting and delightful as possible. Wide porches afford cool places to rest, and who couldn't rest in its restful atmosphere. Modern ways of living have made it necessary to install modern conveniences; three baths, electricity, noiseless oil burning hot water heat. There are seven wood burning fireplaces, several chambers, three glass enclosed sleeping porches; sunlight everywhere. The old stone springhouse, over a never failing spring of pure cold water, has had its second floor transformed into a studio, with a wide northern window and a big cheerful fireplace; a charming spot on winter days with a good book and lots of wood. The old stone carriage house has been made into a three-car garage with room for chauffeur; its quaint old lanterns look a little abashed at having to be content with electric bulbs instead of wicks and lard oil. Beautiful lilies bloom in the greatest profusion in the pool, while iris, equally beautiful, stand guard around them. Giant trees, sycamores, lindens and firs, shelter the two and a third acres of lawn. This property awaits the discriminating buyer who appreciates the unusual.

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THE DOG FANCIER'S CORNER

by GEORGE W. R. ANDRADE

THERE are a great many people who would like the joys and pleasures that come from the ownership of a dog but who hesitate to purchase one because they do not know just what breed to acquire. Each breed has its ardent advocates and after hearing the various desirable attributes that each of the many kinds of dogs possesses the situation becomes more confusing than ever. Instead of making it easier to choose the task becomes increasingly difficult.

It is undoubtedly the aim of most fanciers to be perfectly frank with those who want to purchase a dog. But almost all of them are blind to the virtues of breeds in which they are not particularly interested. To them the sort of dog they breed is the most desirable. It is probably only natural that this should be the case for, after all, before one undertakes the breeding of dogs one must be fascinated by the merits of some particular breed. In any case the situation is that the novice hears the praises of a breed sung by its advocates, and its many disadvantages decried by those who favor canines of another sort.

The fact is there are a great many very wonderful qualities about dogs and almost all of these qualities are present in leading specimens of any breed. Furthermore, although almost every breed has certain disadvantages these are slight compared to the good points.

Two splendid examples of a splendid breed—Scottish deerhounds Bosric of Ross and M[illegible] Gr[illegible]hogie. From an etching by D. P. Wilson

Miss Virginia Cherrill, star of Charlie Chaplin's films, with her Schnauzer, Stresi of Elenor, bred by Elenor Kennels

Champion Lucknow Legislator, a striking representative of the Outpost Farm Kennels

Champion The Beautiful Lady, pride of the Sand Spring Farm Kennels where she was bred

Unless one wants a dog for some particular purpose, such as hunting, retrieving, herding or the like, the selection of a certain breed should be purely a matter of personal taste. Of course the character of the work and the conditions under which it is to be done in most instances make the choice automatic, for the advantages of each of the many hunting and herding breeds, under various conditions, are well defined.

To go back to the man who simply wants "a dog." Fortunately, taste varies; different people have different ideas as to what constitutes attractive appearance in a dog. Each person will not go far wrong in selecting the breed which most appeals to him in appearance.

It is altogether unjust to contend that some breeds of dogs are vicious and that others are not. The situation really is that certain strains in almost every breed have character disadvantages such as nervousness, shyness, meanness, etc. Steer clear of these strains. Insist above everything else that a dog be sound in disposition and do not purchase him unless it is established that his sire and dam are the same way.

In selecting a puppy choose a friendly one. Such a youngster has a sound foundation upon which the owner can build. The person who raises the puppy, assuming that the young dog is sound, to start with, can build a desirable character in the grown animal. At this point let us discuss the question of sex as it relates to the selection of a puppy. In practically every instance a female is a more desirable pet than a male. More desirable for the following reasons: she is more intelligent, more gentle, more responsive and less gruff. She is far less inclined to roam. To her a home—her home—is most important. On a lead the female pays no attention to other dogs and is most orderly. The male on the other hand feels called upon to investigate rather carefully the territory over which he is being led. He pulls to the right or left or hangs behind or dashes ahead—his mind upon something else.

But, take it all in all, any breed is a good breed if the puppy bought is a good puppy.

President and Mrs. Coolidge, Mr. and Mrs. Howard E. Coffin, and the family chow pause and pose for their photograph during the Presidential visit to Savannah

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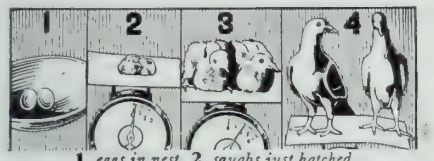

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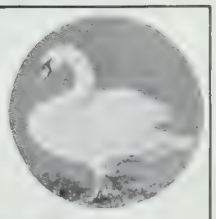

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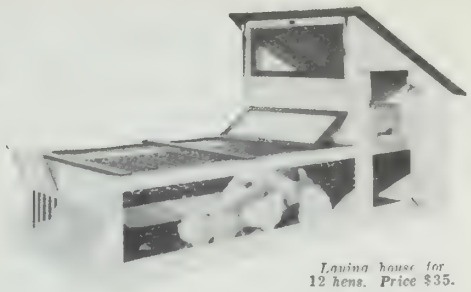
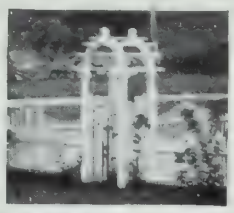


Laying house for 12 hens. Price $35.



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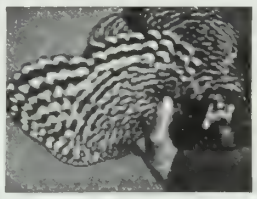

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Sensations Mikado Millie, the most efficient senior two-year-old Jersey producer. In a 365-day production test she yielded 13,303 lbs. of milk and 850.81 lbs. of fat. Fred H. Young, Timmonsville, S. C., owner

PADDOCK, RINGSIDE, AND BYRE

by GEORGE W. R. ANDRADE

IN ACQUIRING a small herd of cattle one qualification in particular is necessary—a knowledge of human nature. Most of those individuals who have attained financial success are men of sound judgment, yet many of them forget all ordinary rules of buying where animals are concerned. Therefore, let the judgment of human nature, which most successful men possess, guide them in choosing an honest adviser in the livestock field. Of course the ideal thing to do is to attend auction sales and cattle shows and visit the larger breeding establishments so as to learn many of the fundamentals. With this experience as a background, study and further observations will prove helpful in gaining that knowledge which one should have to be sure of protecting oneself in buying animals. However, in most instances the average individual prefers to learn merely the salient points—not having the time necessary to go into details.

Sound judgment indicates the desirability of visiting the leading breeding establishments. Talk with those in charge. Explain to them your problem and discuss with them the requirements which must be met. Having taken up the subject with a sufficient number of the leaders to have received a great variety of advice, make a decision as to which of the breeding establishments visited seems best equipped to serve you. Consider the personnel first and foremost and then the records of the animals and their progeny.

In buying do not get too many animals. A herd grows fast enough. The main point is to purchase each animal with reference to the others. Certain bloodlines are known to go well together. Therefore start with cows of the same general type and having pedigrees of some well-known strain. Acquire a bull—an animal of promise with a first class pedigree and bloodline that can be expected to "nick" with the cows. Spend some money on the bull for he will be the sire of many calves and the future development of the herd depends largely upon this animal.

Above all seek advice from the man who has charge of the breeding establishment from which the buying is done. If the man is the right sort, and in most instances he is, much real help is available. Above all take his advice. So many inexperienced buyers ask for help and when good sound counsel is offered they fail to accept it. Put the eggs all in one basket. Get the advice of the individual who should know and who appears to be thoroughly reliable and then let him steer the boat. Success in other walks of life has made the big business man a good judge of human nature but has not aided him in the judging of livestock. Therefore the man should cash in on what he knows of human nature, and select the individual who has made livestock a life study, and who is honest, to act as the pilot.

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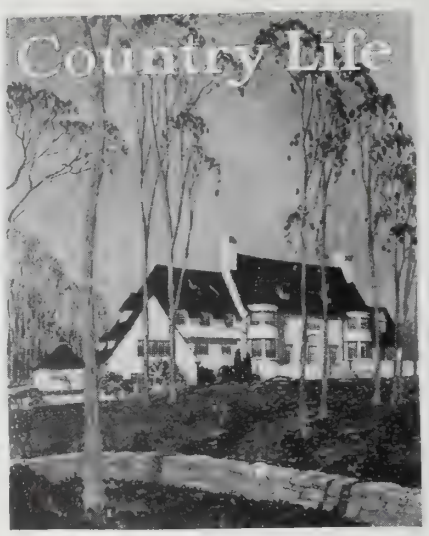

TALK OF THE OFFICE

"HOUSES, HOUSES, HOUSES"

ONLY a few years ago there was a popular tune—largely equine in feeling—the burden of whose refrain was "Horses, horses, horses." By merely changing one letter and making it "Houses, houses, houses," one would get a refrain which, to judge from the mushroom-like growth of the suburbs of our great cities, would be more in keeping with the times. But this building boom is not confined to the suburbs of the cities—out in the country homes are springing up everywhere. Old farms, after years of neglect, are being reclaimed and old houses being restored. New homes dot the landscape everywhere. It is an encouraging sign and a healthy one. Not so much as a gauge of prosperity as an indication that the heart of America is still in the home which, when all is said and done, is as it should be.

Using an editorial "stethoscope" to hear the heart beat of the home-building urge, we are making the April issue of Country Life the Spring Building Number, and packing it full of house lore for those who have already built and those who are about to build.

As the leading feature Betty Thornley describes a unique building contest recently held near New York. Four architects were asked to design four houses for an equal sum of money and on similar pieces of property. The result was fascinating in the extreme, for four small houses—the cost was far from high—resulted, each a perfect little example of the type of architecture it was meant to portray. As an object lesson in planning and design they are noteworthy indeed. With Miss Thornley's article are reproductions of the house in full color and complete floor plans.

C. Stanley Taylor, our contributing architectural editor, for such an important number as the Building Number, covers in his article "Building for the Future" a very vital subject indeed—namely, that of the proper choice of material for various building purposes. Complementing this article and elaborating on it somewhat as regards the new building materials that have appeared on the market recently, Tyler Stewart Rogers writes of "Style Trends in Construction Materials." These two articles alone constitute a regular building manual.

But there is more than this in the number. There are any number of houses—houses large and houses small, houses of brick and houses of wood, bungalows and log cabins, not to mention several houses restored. As for style, there are Colonial houses, French houses, Georgian houses, and even a Russian house—the only one of its kind in America, we believe—a truly comprehensive building manual in every sense of the word, though of course gardening and decorating also play a prominent part in the issue.

THE COUNTRY LIFE HOUSE

THE cover of next month's issue, shown above, is a reproduction of a painting in full color of the Country Life house at Greenwich, Conn., which has just been completed from designs by Julius Gregory, architect.

For The Country Home: French Provincial Furniture

To create a country or summer home which is at once informal without crudity, colorful without garishness, French Provincial Furniture is ideally suited. For while these pieces were created in the provinces of France, they are subtly reminiscent of the *meubles* then made for the *élite* of Paris, yet possessing a naïve simplicity all their own.

An antique petit buffet à deux corps—a particularly fine example of French Provincial craftsmanship. This exceptional piece, recently imported by Brunovan, Inc., is now on view.

For these reasons, and because of its ability to harmonize perfectly with the decoration of other periods, French Provincial Furniture is particularly appropriate for the country home of today. Crafted by hand in France, these authenticated reproductions, together with the more sophisticated pieces of Louis XV and Louis XVI may be seen in the salons of Brunovan, Inc., to which you are welcome on presentation of the card of your decorator or dealer.

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COUNTRY LIFE

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Contributing Editor
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COUNTRY LIFE

MARCH

1929

The Lily Sits for Its Portrait

Difficulties that beset the plant lover who would make exact records

by HELEN M. FOX

Color illustrations are reduced reproductions from Elwes's Monograph of the Genus Lilium

SINCE the earliest beginnings man has spoken through the medium of poetry, music, and painting to express his feelings about the flowers, the loveliest of nature's children. The poets give us word pictures such as these from "A Midsummer Night's Dream":

> The cowslips shall her pensioner's be;
> In their gold coats spots you see;
> Those be rubies, fairy favors,
> In those freckles live her savors;

But along with the modern benefits of bathrooms and steam heat has come the literal minded botanist who accuses the poet of exaggeration and distortion, the scientist who demands an exact description of the object without any imagery or simile. This is the kind of word picture he paints for us:

"Stem $1\frac{1}{2}$ to 4 feet high, erect, green, terete, glabrous. Leaves oblanceolate, 5-7 veined, glabrous, usually in whorls of 5–12 or in some cases scattered on the stem. Flowers one or several in a whorl or corymb, on pedicels 3–9 inches long, usually bracteolate. Perianth 2–$2\frac{1}{2}$ inches long, the divisions more or less spreading and recurved, varying from yellow to bright red with numerous purplish spots. Filaments $1\frac{1}{4}$–$1\frac{1}{2}$ inches long; anthers four to six lines; pollen crimson. Style straight, twice as long as the ovary . . ."

The layman straining to understand this, has to keep turning his head back and forth from the dictionary of botanical terms to the text. Even when the words have been translated into everyday English they hardly give a picture of the lily.

It is not surprising that the student has welcomed graphic presentations to help him visualize the flowers. Moreover, in these days of movies and posters we have become accustomed to read from pictures, which seem to convey the message better to us than the written word. Word portraits, by recalling his past experiences to the reader, help him to build up an image, but for the man who has never seen the particular type of flower described the graphic representation is better.

Few pictures do justice to the loveliness of the flowers. No reproduction looks like the living flower as it sways on its stem in the iridescent sunlight. In trying to reproduce the colors of the flowers, the best one can hope for is merely to suggest the reality, and that is why many people prefer black and white flower pictures to imperfectly or incorrectly colored plates.

A field crop of Easter lily in Bermuda (L. longiflorum harrisii)

Dame Nature may have taken ever so many colors from her limitless palette to bring about a certain shade, and in addition have finished off her masterpiece by roughnesses in the texture of the petals to catch and break the light into myriads of flashing tones. After the artist has done his best and come as closely as possible to the original, the picture "suffers a strange sea change" while undergoing the process of color printing. For to reproduce the shimmering flower the printer is often limited to a meagre four colors and naturally the picture comes out upon the printed page like a much washed and faded garment.

In the illuminations of the missals and manuscripts of the Middle Ages we see jewel-like pictures of flowers as bright as the day the monks in their peaceful cells lovingly painted them. These were done with a pen on parchment and are really miniatures. Sometimes they are true flower portraits but more often conventionalized flower forms or flowers that grew only in the mind of the cloistered artist.

The Chinese and Persians painted the flowers naturalistically. The Chinese liked to paint pictures of peonies, chrysanthemums and irises on their silks and pottery. They wove these flowers into their stuffs and embroidered them on their clothes. They also painted flowers and garden scenes on long scrolls of silk which were used as friezes or wall hangings. The Persians were evidently fond of palms, cypresses, carnations, and pomegranates, for they painted them on their tiles and miniatures. In Persia, spring comes suddenly, scattering flowers and changing the heretofore dried up fields into flower starred meadows. This short but glorious burst of bloom is the annual miracle and is recorded again and again in the flowery

Why [illegible] Tiger Lily [illegible] to the world? How [illegible] color variations

L. croceum is the European prototype of the variable elegans

Lilium elegans type appears in our gardens in several forms and under many form names, including dauricum, and is very adaptable

Lilium browni came out of China over a century ago, but is not yet common

meads woven into the rugs. The variety and perfection of form of the flowers in these old Persian and Chinese portraits make one wonder whether the modern plant breeders have really accomplished as much as they are said to have done.

From the paintings, textiles, and pottery we can reconstruct the gardens of long ago and can tell which were their favorite flowers and how they grew them. A set of tapestries in a Boston museum showing old Flemish and French gardens is very important historically to the student of landscape gardening.

In the eighteenth and nineteenth centuries in Europe and in our own part of the world the flower pictures for illustrating books were often engraved on paper and then colored by hand with water colors. Many of these have faded and the reds turned brownish and the blues darkened.

The photograph is the record preferred by the modern scientist, for the camera is a cold and absolutely truthful medium and does not magnify or minimize details in the exuberance of a human enthusiasm. The very lack of imagination and poetry, however, often prevents the camera from giving a true picture. Then, certain parts of the flower such as the stamens and pistils or pappillae, as in lilies, must be emphasized to stand out, and the photograph gives each part with the same intensity. Delicate pencilings and subtle blushes are often lost. The slow shading from brilliant orange to deep red, as in some of the dauricum subspecies, cannot be shown because both yellow and red photograph black.

Except for candidums and the European martagons, which have been pictured many times, there are very few good pictures of lilies. Some striking ones have never had their portraits done at all, either because they are new to cultivation or because they have been grown only in some remote greenhouse. The stars of the flower world are difficult to

The American Turkscap lily, L. superbum, is a majestic denizen of our swamp lands and so dislikes an alkaline soil

Japanese Turkscap, named for an American lily fancier. (L. hansoni)

Madonna, perhaps the best loved lily

The Gold-banded lily of Japan, L. auratum, first flowered 1862

pose. Some are so tricky to establish in cultivation that only one flower may be obtainable, and this foreigner struggling to become acclimatized has not the color or carriage of a well established plant. Many of the lilies vary in color in the same species, like the regales and pardalinums. The regales vary from almost pure white to ones with deep golden throats shining through the rosy and brown coloring of the outside of their trumpets. The humboldtis like to change their spotting, and in some the purplish round spots are surrounded with leopard-like circles, while in others the orange petals are as freckled as any red headed youngster. So it is difficult to show a typical one. Then the flower often remains open and at the height of its beauty for a few days only. If it is to be painted one has to telegraph immediately for the artist, who must drop whatever he is doing and hurry to the garden.

When the lily is going to sit for its portrait it ought to be picked just before the bud is about to break open, to avoid its being damaged by the rain or buffeted by the wind. But unfortunately if it opens indoors it is often a different color from that which it is if left to ripen in the warm sunshine. Painting the lily is fraught with so many difficulties that a successfully done portrait is all the more valuable and appreciated. Often we have to turn back a long way to find a good picture of a flower growing across the way along the roadsides.

If the pictures are incorrect they cause confusion, and much discussion has occurred about inaccurate lily pictures which although painted from hearsay were used to illustrate scientific articles. Flower species are named by the one who first properly describes them in an authentic publication, and often that was done in Latin. Therefore when a new plant is discovered botanists often have to go back to old records to see whether it is really a new discovery or only an old traveler returned, and pictures are an

Lilium longiflorum is the type to which several strains of the popular Easter lily are related. One of these (var. harrisi) is the foundation of the bulb raising industry of Bermuda

Native wood lily, L. philadelphicum, which varies in the depth of color

Turkscap or martagon lily (Lilium martagon), long in cultivation, is known in many color variations including white

The graceful coral lily (L. tenuifolium) from Siberia is welcomed for rock gardens. Best raised constantly from seed

The speciosum lilies in varying intensities of red, and in pure white are among the good reliables

important factor in helping them to decide the point.

The color plates produced herewith are taken from Elwes's "Monograph of the Genus Lilium," one of the most beautiful flower monographs. Elwes went to infinite pains to secure his plates, which are hand colored. He once traveled all the way from England to Asia Minor to see a crocus flower in its native surroundings, and took an artist along with him to paint it! The plates selected and given here are correct. A few in the monograph are not accurate, and in one plate the flower of one variety is placed on the stem and leaves of another. But Elwes, who is always accurate, tells quite frankly that it was painted from hearsay.

The lilies are plants of the temperate regions of the northern hemisphere. Only a few have descended as far south as Florida, central India, and the Philippines.

ALTHOUGH this article is about the painting of the lily's portrait, we cannot resist slipping in a few cultural hints for those in whom the spectacle of all this beauty has kindled a desire to possess at least a few of these lovely flowers.

Lilies should be planted in well drained and not too rich a soil. A light sandy loam is the best. Each of them has some preference for exposure which must be humored to grow them successfully. The sun-loving ones should be planted in the sun, and the shade-lovers in partial shade, and all, even the swamp lilies, should have a sharp drainage. They like moisture until after they have flowered, and then prefer a dry bed, and all of them like a low growth about the base of their stems, which acts as a mulch and keeps the ground cool and moist. They cannot stand crowding by strong growing plants.

A disease called "mosaic" has been causing havoc amongst the lilies. Therefore, for the present, until the infected plants have been eliminated, it is wisest to buy lilies grown from seeds from a nearby nurseryman, or disease resistant varieties. However, as yet some kinds of lilies are hard to catch. We read advertisements of a particularly alluring species in the catalogues and order it, only to be told that it cannot be delivered, when it is too late in the season to order them elsewhere; and thus another dream picture of next year's garden is shattered. This is discouraging for the would-be grower but is most likely due to the present difficulty in obtaining clean stock, and we can only admire and not scold the dealer for refusing to sell diseased bulbs.

Lilies, which are easily grown from seed and therefore sure to be healthy are: regale, croceum, the dauricum subspecies thunbergianum varieties (a subspecies of this are the elegans lilies, which are also healthy), henryi, tenuifolium, concolor, and willmottiae. These all like the sun, except henryi, which does best in partial shade.

Lilies easily increased from bulb scales with a good health record are, candidum and testaceum. Croceum and the dauricum subspecies come under this heading too.

Candidum should be planted one inch or less below the surface. Practically all other lilies follow the rule of planting the bulb so that the distance from its base to the surface of the soil will be three times the height of the bulb.

Tigrinum, a bold and hardy lily, is increased from the little black bulbils growing in the axils of its leaves. Other lilies which come to us with clean bulbs and seem to be disease resistant are hansoni, humboldti, pardalinum, and martagon. The Martagon album and humboldti belong in partial shade.

Many gardeners are under the misapprehension that they should dig up the lily bulbs as some people do their tulips. The lily should be left undisturbed except when the bulb has formed many offsets, in which case they should be lifted, separated, and replanted. This is necessary from every three to six years, according to the behavior of the plants.

Lilies are not difficult to grow when their cultural requirements are properly attended to. The little trouble they cause is forgotten when the nodding trumpets sending forth clouds of fragrance over the garden wall into the drawing room windows call us out into the starry evening.

La Casa Abierta, the Spanish home of Charles and Kathleen Norris at Palo Alto, Cal. The vital beauty of the planting and the spread of a great oak help to fit the new house into its setting

My Spanish

A famous novelist tells

by KATHLEEN

Birge M. Clark

The entrance arch to the cloister and the house is modeled softly, as are all doorways and walls, by hand. The plaster is a warm cream-color, the tiles graded from purple-red to a faded pink. Native plants thrive beside the heavy iron gate shutting the hacienda away from the outside world.

FOR many years it was any house, and all houses. We were going to build it some day, somewhere. It was nothing; it could be anything.

Then suddenly, from a thousand dreams of ravishing Paris gambrels, prim New England windows flanked by green blinds, Georgian doorways delicate in scrolls, square brick Colonial mansions painted a creamy white, Italian terraces set with delicate statues, and the half-timbered, peak-roofed beauty of the homes of Shakespeare's day, it finally emerged into definite cloisters and grilles and patios and tiling. It was to be a Spanish house.

This was partly because it had to be in California, and on the lot there already stood a dozen memorial oaks. Just what makes trees memorial one is never sure, but if elms can be, oaks can be, and these great oaks look every inch memorial. There were peppers, too, and eucalyptus trees, and combined with them a semi-arid climate that encourages the idea of fountains and balconies and awnings. So that the first thing we decided about it was that it should be truly Spanish—not just cheap modern affectation, but the real thing. Passers-by, beholding it, should be forced to exclaim, "There! That one really is Spanish!"

At this happy period we looked upon a good many other near-Spanish houses in the neighborhood with some disdain. They looked like houses. Ours was going to look like one of the rambling, irregular, slipshod, lop-sided, untidy old farmhouses on the road to Valladolid. Before the plans were fairly committed to paper the mistress-elect stopped at a place that said "Pigeons For Sale" one day, and entered into long, preposterous negotiations for pigeons. Pigeons somehow give a place a Spanish look.

Bathrooms, linen-closets, ice-boxes, furnaces, air-coolers, electric lights, bells, stoves, and ventilators having no place in Spanish houses, it was a distinct shock to

A marked severity of treatment that is highly distinctive has been achieved by the absence of ornamental plasterwork and belt courses. Five tiles from a Toledo model ornament the library chimney

House

of a dream come true

NORRIS

Architect

In a niche at the end of the narrow cloister on the right, a wooden statue of Saint Joseph, patron of happy homes, is itself as much at home as it might have been in the Brazilian chapel from which it came. A banana tree achieves a note of daring decoration against the stairway wall

have to admit them. Green tiles and glass rods and nickel fixtures—oh, dear! But we had to have them. Spanish children can perhaps get dirty without showing it, can just blend gracefully into their background, on the principle of protective coloring. But to-day's children, especially in America, live in a bright, conspicuous, mirrored atmosphere—they must be specklessly sanitary. The bathrooms went in. The blue prints were approved.

The architect, in whom I had discovered a diplomat worthy of the court of Saint James's, now suddenly went native, and had everything within reach torn up, without regard for color, race, or creed. The old shabby house that stood on the site came down in a welter of scarred planks and twisted pipes, little trees went into sacks, roads were barred off and gates closed, and the memorial oaks were boarded into little cages, like lions. We took one look, and went abroad.

A second visit to Spain discovered little of value to the genuine Spanish ranch house of Palo Alto, California, except a secret conviction in my own uneasy heart that flies, cattle, disorderly dangling bits of tapestry, and barnyard odors were strictly necessary if the full effect of romantic Old Spain was to be achieved. The California room we called the sitting room should, strictly speaking, house a lean black cow with horns, or a couple of meek gray asses. . . .

However, it was fun picking up things everywhere, and justifying their Spanishness to each other. Queen Anne saltcellars from Charing Cross Road, for example.

"They're beautiful," the person who didn't find them conceded. "But this is to be a Spanish ranch house. . . ."

"I know. But good heavens! Those old Spanish conquistadores or caballeros or whatever they were, used to sail all over the world, didn't they? Why shouldn't one of them have come to England, and,

thinking of his beautiful young Castilian wife, have taken her home a present——"

And so on and on. In the name of that gallant Spanish bride-groom we picked up glass in Murano and arm-chairs in Brittany—nothing could be incongruous or unlikely when the devotion of that thoughtful conquistador was at stake.

We arrived in California again at the awful stage. Our house looked to be about the size of the Pennsylvania Terminal, in New York City, and somewhat less cozy. It reached miles up into the air, it spread all over the place, and it had a raw, hairless look, as if it were cold, standing in the puddles and mud of a blowy March. It seemed formidable.

Stepping cautiously after the architect, on tippy planks and precarious cross-beams, we looked into every doorway—through every arcade—up every stairway—and said hopefully, "But it won't be like that?"

And in every case the architect made haste to answer, "Oh, no, this'll all be changed!"

The prospective mistress of the house was appalled at its size. She kept comparing it with the two rooms in which she had commenced housekeeping twenty years before, with an unfortunate conversational effect. She spoke of the children as being "marooned in these eyries, miles from the family," and suggested a searchlight in the drawing room so that stray members could be the more easily located at night.

However, the irregular roofs of pink tiles, cunningly discolored and blended from purplish-black to sunburned pink, now began to go on, and the whole building came down to earth, and the earth climbed up to the building, with grass sprouting between the patio tiles before those tiles were fairly in place, and begonias, and roses, and creepers taking it to their arms, and dashing desert cactus, and whale-back cactus, and stiletto-cactus thrusting up their bold spears against the creamy walls.

After this came thrills, when the cloister was closed in, and the iron grilles and balconies went into place, and passing tourists stopped to watch the finishing touches. On one occasion club women came, from a far-distant state, and in their enthusiasm carried away eighteen tiles, fondly destined for their own new club house. The tiles might have been brought one by one from old Spain, but fortunately they had not been—they were easily replaced. They had been made in the immediate neighborhood, as were the wrought-iron grilles and balconies.

In true Spanish fashion, the heavy plastered walls of the house retain their shadowy coolness and silence on the hottest days, and in the flowery court, all winter long, the sun shines upon sheltered flowers, and provides a hot-house atmosphere for the informal cup of tea that Californians love to carry out of doors. Doors of wrought iron make the living-room a part of the patio, or the patio a part of the living-room, twelve months a year. Below: a blue Connecticut snow-storm, signed Carrigan, supplies a reminder of contrast on this south wall of the long drawing room that is flooded with western sunset. Beyond the windows lies the garden where figs are gathered in October

Everything was done that modern cunning, craft, and machinery could do, to produce the effect of slow, awkward handwork; patented tools of the utmost sophistication chipped clumsily at the wooden beams, and added lumps, roughness, spots, and scars here and there to walls and floors, with the perfection of the artless art. It seemed a shame to have to put windows into the wide-silled openings that should have been sealed only with cumbersome wooden shutters; it seemed a shame not to have the family quenching its thirst honestly from some old battered cup at the sweetly tinkling patio fountain.

The hour of the rugs and bowls and pictures came at last; the long-awaited hour that had been shadowed forth in so many an expectant "It would go in a Spanish house!" Books formed an enormous pool in the empty library, and wherever and however one stepped, it was upon china or glass. The croquet wickets went in.

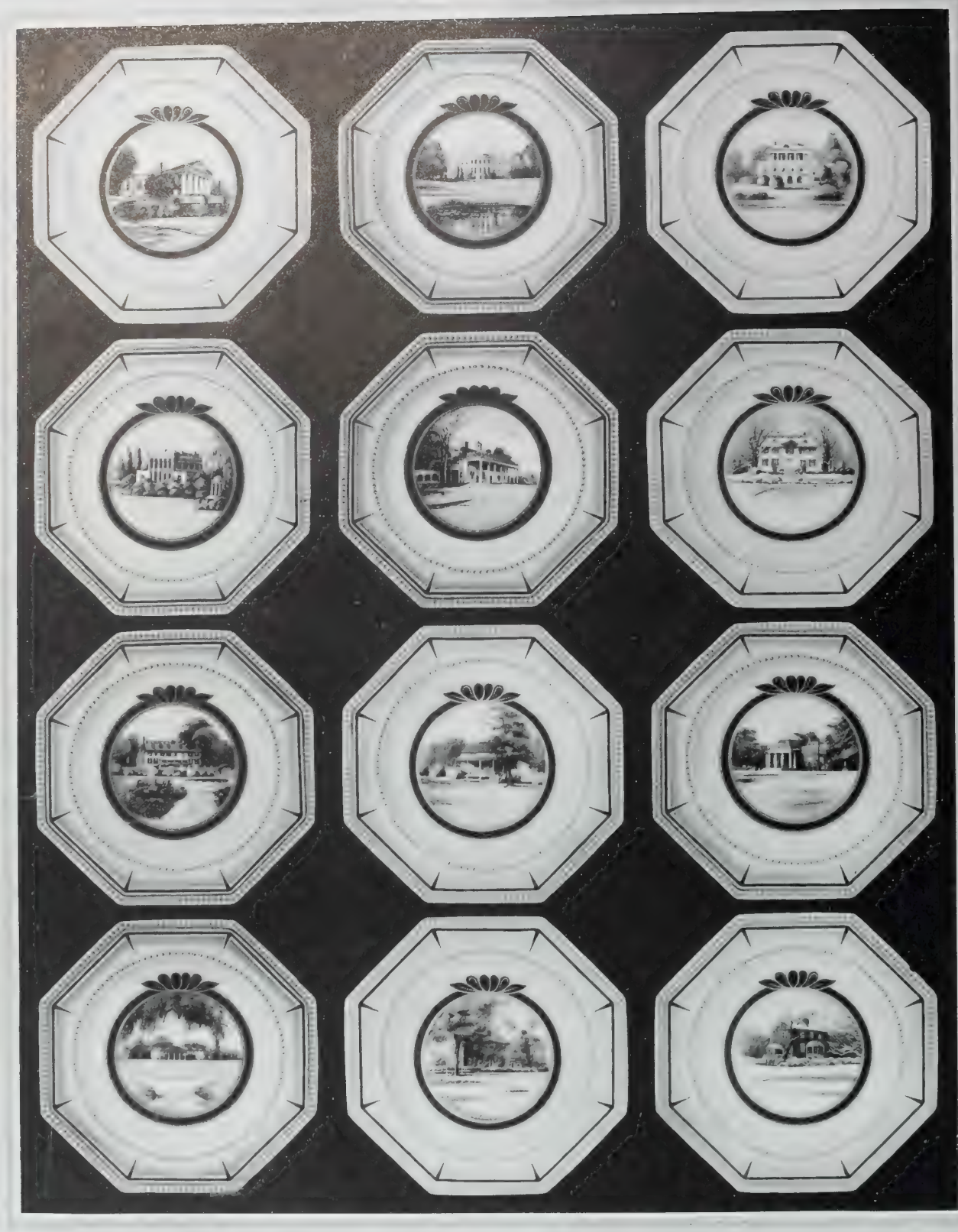
And here came the genuine surprise of the whole adventure. Everything worked. The dream came true. The dim old flowery pictures that were supposed to look well in a Spanish house actually *did* look well, the chairs that were copies of old tasselled Spanish models looked like the real thing, the plain creamy walls accepted dim lights and shadows enchantingly. Arcades became alluring; little balconies really did suggest guitars and mantillas.

California's climate, won by flattery, obliged with six or seven tropically hot days, when the whole sleepy college town smelled of pepper, figs, and eucalyptus trees. The first night at La Casa Abierta was marked by a long, dreamy, apricot sunset, quite incredibly glorious when strained through oak branches and spattered on creamy walls, and that night a large benignant moon shone down into patios full of begonias and old-fashioned fuschias fringed like Spanish shawls. The fountains glittered and tinkled, the goldfish swam lazily under pond-lily leaves, and the great shadowy magnolia over the house dropped blossoms on the grassy tiles. And when in the court, the Castilian mule-bells, on their old leather band, jingled out suddenly and silvery for a first informal meal——!

SINCE then the family has forgotten to wonder what the world thinks about La Casa Abierta. To paraphrase John Howard Payne's classic song, "a charm from the skies seems to hallow them there, which, seen through their eyes, is not met with elsewhere!"

Inside the patio, which is carpeted with forty varieties of begonia, a narrow stairway leads up past jars brimming with scarlet geraniums and blue lobelia, to the narrow gallery that gives access to the bedrooms, and to a long upper hall. Under the stairway are the old mule-bells that announce visitors or meal hours. Below: the large timbers which

support the ceiling of the entrance hall and dining-room are hand-hewn, and perfect in their simplicity. Heavy brocade curtains with a yellow background and pattern of green fleur-de-lis, and lined with gold silk velvet, can completely shut off the dining room, and the wide archway paneled in bookshelves at the left, which leads to the library



A set of Wedgwood plates, ornamented with views of twelve historic American homes. The top row, from left to right, shows the Custis-Lee home at Arlington, Va.; the White House, Washington; and the home of President Monroe, Oak Hill, Va. Second row, the Hermitage, Nashville, Tenn., home of Andrew Jackson; Mount Vernon; and the Longfellow home, Cambridge, Mass. Third row, the John Adams home, Quincy, Mass., the Edgar Allan Poe cottage, New York; and Monticello, the home of Thomas Jefferson in Virginia. Fourth row, Montpelier, President Madison's Virginia home; Home Sweet Home, John Howard Payne's birthplace, East Hampton, Long Island, and the Chief Justice Marshall home, Richmond, Va.

HISTORIC CHINA

Designed by Mrs. H. Snowden Marshall

Nancy McClelland in her sanctum

The Only Rule in Decorating is to "Break Them All!"

Nancy McClelland tells of her experiences as an interior decorator

by BETTY THORNLEY

NANCY McCLELLAND is like the oft-quoted gentleman who had greatness thrust upon him —lucky devil—for she started out merely to buy and sell antiques. What people did with them after they got them was none of her business—or so she fondly imagined. The trouble was that her best customers persisted in writing or telephoning her a bit apologetically to ask if she wouldn't come out and "place them." When they had her there, and she knew so much about the original surroundings of their new treasures, it was easy to wonder out loud what sort of wall treatment would go best with them, and what would Miss McClelland suggest for curtains? To begin with, she played decorator merely for the fun of it; soon she hadn't time enough in a twelve-hour day to do what she was supposed to be doing and what she'd not intended to do at all. So she chose decorating as her profession, and there she is, at the beginning of "Decorators' Row" on Fifty-Seventh Street—when she isn't in her beloved France. To play, she must get right away from both her countries, and that accounts for her departure on the *France* for a Mediterranean cruise.

She was just leaving when COUNTRY LIFE dropped in, up, and around, to see her—the "around" part of it to be accounted for by the fact that the only way to interview this active lady is to follow her about from room to room and floor to floor of her establishment. For to imagine Miss McClelland still is to know her dead.

Here's a man—on the telephone—and he's giving a party Sunday night. He wants a fortune teller's tent in the middle of his drawing room, and will Miss McClelland, who has done his whole house, please come out and make him the tent of the century. No, not one of Miss McClelland's able assistants, please, but Miss McClelland herself. And what day is this? Oh, that's nothing. It's Saturday.

And here's Long Island on the wire. The furniture has arrived—vanloads of it. The plans are there. The things have been put down accordingly—well, perhaps not quite accordingly, but approximately. It doesn't look just as they thought it would.

Will Miss McClelland come out and see if it's all right? Oh no, not Miss So-and-So. She's an awfully sweet girl and all that, but she isn't Miss McClelland.

"Miss McClelland," a voice comes from the doorway, "Mrs. So-and-So is here, and I've shown her the curtain materials, but she wants—"

"To speak to Miss McClelland. Yes, I know," says that lady brightly. "I'll be back in a minute. This business is so *darn personal!* Sometimes I wish it weren't; then again, I know I wouldn't like it so much that way. But when I have my own new apartment done—I'm going to hire a decorator!"

At last we managed to sit down in the little room that Miss McClelland keeps, as she says herself, for doing things that people say you can't do. She has a figured paper on the walls—blue with cherry red flower sprays. Over it she's pinned up a lovely pale French scenic thing in panels that look like glimpses of the Riviera swept by as you pass them at fifty miles an hour in your car. She has figured material at the windows—glazed chintz. And a couple of the chairs are covered in self-figured damask. Can you imagine all that amount of pattern—and no confusion? Then you'll have to go and see it for yourself. Miss McClelland isn't the kind of decorator who considers that rules were made to be kept. Anybody can do that. She loves rules just to break them, triumphantly.

"Here's what I did with Cushing Hall up at Vassar," and she shows us the sheets with the samples attached. "This was the curtain material. This is the upholstery. Here's a chair—some more chairs. And I put a figured rug on the floor. Design, color, everywhere. And the girls are mad about it. You can do anything, if you do it the right way."

Which, of course, is what anyone who writes, paints, composes music, or even dresses herself superlatively well, comes to believe—let alone people who really know how to cook, mix drinks, or play an inspired game of bridge.

"Speaking of rules," says Miss McClelland, throwing Vassar down on the straight little Directoire chair, "I had a letter once from a woman who wanted me to do her house, provided I wouldn't be responsible for her divorce as well. You see, she'd seen me quoted as saying one mustn't use a light over a dining room table and her husband said he'd leave her if she didn't have one. Did I think there was any compromise? . . . . What did I do? Well, of course, I did the house. And I gave her a red tole light, and we're all three of us good friends!"

"Do husbands make trouble as a rule?" COUNTRY LIFE asked.

"Oh no," said Miss McClelland, "I love husbands. They're scared to come in, but they like to come back. They think, to begin with, that decorators are freaks and expensive luxuries too. By and by they find we're quite human, and we can save them money. One thing they all appreciate is that we want to make them comfortable. We tell them they must be fitted to their chairs. We trot them around from one chair to another, and they get terribly interested. Often they're keener on new ideas, once they get started, than their wives could ever be.

"Of course it takes time. Two years ago I did a house out West. The people lived in a little town, but they had a lot of money. Yet they'd never had anything but one of those ready-made, size thirty-six houses in their lives. The children ran about all over everything—indeed the wife told me I must be careful in choosing the stuffs for the living room because the two youngest were so hard on them. When I suggested that children could be taught not to be destructive, she just opened her eyes at me.

"Well, we did their house—simple, comfortable, but with a great deal of *chic*—and they were perfectly delighted. I went out several times, and each time it seemed to me that I could see how it was changing them. Then I didn't go again till just recently—and it had simply made them over! To begin with, they'd left one big room unfinished, and now they'd done it all themselves as a grill room—and it was lovely! You see, they had a real house-sense. All they needed was to *live* in a real house, and they'd find it out for themselves."

"Has everyone a real house-sense underneath?" I asked.

"Oh no, indeed they haven't," said Miss McClelland sorrowfully. "Some people can live with the nicest furniture all their lives and never know where the tables and chairs are put, or why. Other people have the weirdest ideas, and you can't dynamite them out. I remember I was lecturing to a women's club once—(I've done a lot of that) and I was talking about hanging pictures—eye-level, lighting, and that sort of thing. A woman in the audience spoke up and told me she thought I was all wrong; pictures should be hung by subjects. When I didn't understand, she said, 'Well, you know, madonnas and mountains, for instance. They should be hung high!'"

In addition to being a decorator at everybody's beck and call, like the family doctor or the clergyman who christens the whole connection—in addition to lecturing and writing on decoration—Miss McClelland has two big and very distinct achievements to her credit. She introduced French Provincial furniture to America at large. And she has the biggest collection of antique wallpapers.

Previous to the McClelland era—which, in this sense, began six years ago—America at large considered French furniture as gilded, spindly, and uncomfortable, thereby signifying that it had seen the kind of French furniture in chateaux but not the kind in French homes. Miss McClelland brought it over in quantity, and to-day it has become so popular that she's dropping it herself, except that she mixes a little of the best of it with American things of the same time and feeling. Nobody but Americans of course, have strictly period rooms, as her French friends have long told her. Now she is able to reply proudly that the strictly period room is practically a thing of the past, even in America, though the knowledge of the world that it brought here a dozen years ago has been useful, worked down into a sane sense of what can and what cannot be combined. No intelligent American to-day would demand that one of Miss McClelland's lovely *boiseries* should be accompanied by all the original furniture that once stood in front of it in its native France, but neither would he dream of using Great-Aunt Matilda's Heppelwhite mahogany card table inlaid with satinwood, as the generation preceding him might easily have done. . . . So much has the period room accomplished in its passing.

Going on to wallpapers—which Miss McClelland considers her premier claim to fame—one has only to remark that the collection at the Metropolitan came from her, and that she has more left than that august gray stone pile or anybody else is ever apt to possess, for the supply of antique papers is rapidly becoming exhausted. Even the skilful technique that takes them off the wall and sets them up again uninjured is her own secret. And when the Museum people want to indulge in a real orgy of enthusiasm, they take an afternoon off and come down to Fifty-Seventh Street.

Here's the one Anne Morgan has—this lovely Chinese thing. Combined with red lacquer furniture, it takes your breath away and gives it back to you for nothing but superlatives. If we were at the Metropolitan we'd see another, purely French, for which Miss McClelland hunted three years to find a duplicate in order to supply a client who refused to be satisfied with anything else. As we pass from room to room, we say to ourselves, "This is the loveliest—for its delicacy, its reserve. . . . No, that one—for its gayety and color . . . No, this—it's Captain Cook with the natives all about—how utterly quaint and charming!" . . . Till we come to the conclusion that it's better to be a penniless sightseer who can take them all home in her memory than a worried millionaire's wife who must choose among them.

As America's authority, Miss McClelland must be listened to when she states her belief that glazing spoils practically all wallpapers; indeed, she refuses to sell an old paper to anyone who plans to have it done. Then, just to show that she's as consistent in her inconsistency as ever, she shows us a couple of reproductions where giddy birds vie with giddy flower sprays for our delighted attention, and these, she says are better glazed than not. How does one know? Alas, one doesn't. Not if one is a mere reporter. The rule is, not to glaze. Most of us are safer when we keep it rigidly. But no rule in the world is safe with Miss McClelland until she's found out how to break it successfully.

YES, SIR, THAT'S MY BABY

HARLEQUIN

THE BEST OF THE BREED

CANINE ARISTOCRATS

ETCHINGS

by MORGAN DENNIS

The double flowering cherries of Japan show a range of color from white to deep rose-pink, and one tones off to a very definite yellow. It is a pity that they are not more often grown, but time is young yet. It is only within very recent years that Ernest H. Wilson brought back the first really typical collection of these ornamental flowering trees. Cherries grow quickly. These Asiatic double flowering forms have been handicapped in times gone by through being worked on unsuitable stocks. Could anything be more spectacular?

Above. The Chinese pendulous cherry, quite different from the highly cultivated doubles seen in the other pictures, is a distinct species, small flowered, but so profusely does it bloom that it gives the effect of rolling clouds of pinkish smoke, seen from a distance

Below. The cherries and all trees or shrubs that produce an abundance of bloom before their leaves are best displayed when set against a background of evergreens, otherwise the flower itself seems to dissolve into the sky. The contrast also enhances the beauty of the evergreens

CHERRY BLOSSOM TIME AT PLANTING FIELDS

The Estate of

WILLIAM R. COE, ESQ.

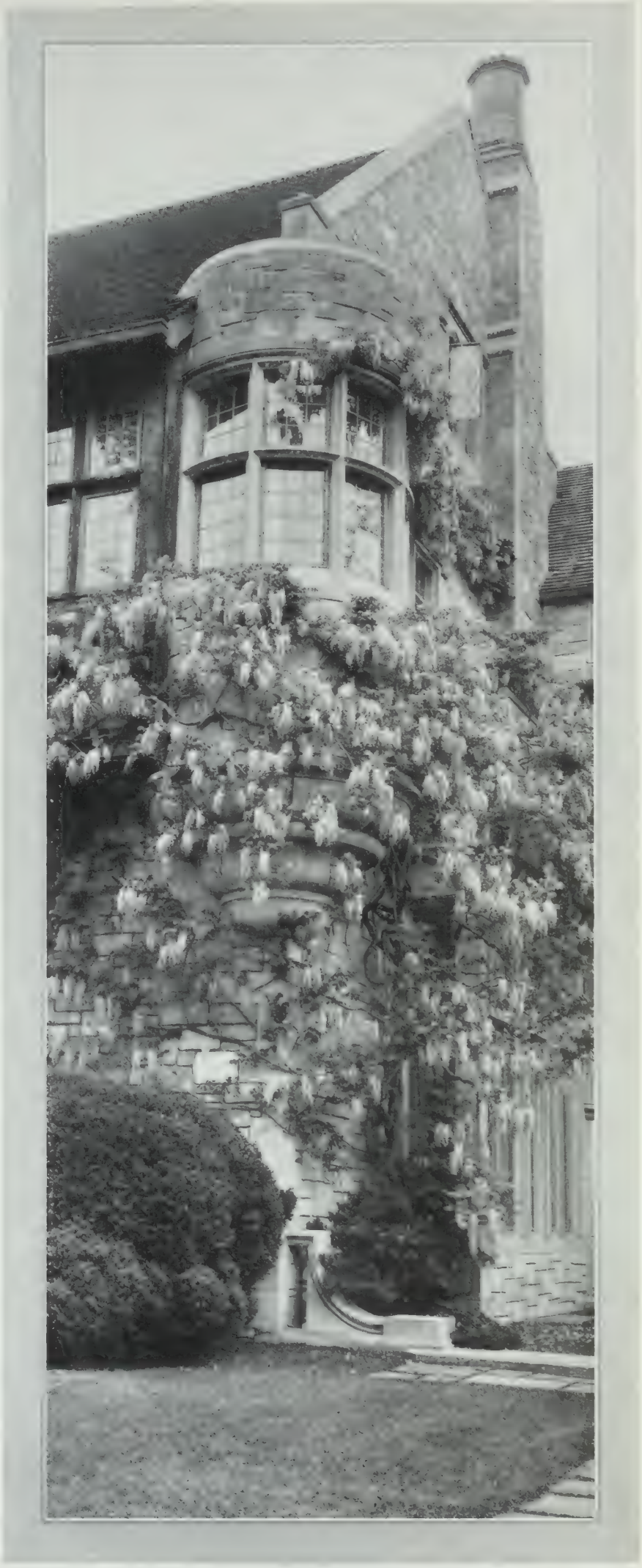
Oyster Bay, N. Y.

OLMSTED BROTHERS,

Landscape Architects

Photographs by Harry G. Healy

Of all the spring flowering trees that bedeck themselves so gorgeously with bloom before the advent of the leaves, the cherries of the Orient stand out singularly for their amazing profusion of small flowers, contrasting greatly with the large individual blooms of the magnolias. At Planting Fields the cherries are but one phase of the kaleidoscopic succession of flowering effects running through the whole spring season, but none at any time surpasses in sheer amplitude and fitness these Asiatic cherries. The collections embrace many forms and types



Following the cherries in bloom, but associated with them as a plant from the Orient, is the ever popular wisteria, here seen draped on an angle of the house. It may also be seen trailing over and festooning trees around the gorgeously tiled pool

The Room of the Month

Exemplifying the coördination of architecture and interior decoration

by ELIZABETH AVERELL ROGERSON

President of the Decorators' Club

ARCHITECTURE and interior decoration. The phrase immediately calls to mind a definition of successful matrimony—"Marriage should be the union of affinities." Exactly so, if the utmost content is to be realized for those who turn to these two expressions of art—for such they both are—to provide them with the most harmonious background for their lives. What else should a home be?

The cultured American home-seeker to-day regards the decorator as co-artist with the architect. With the same devotion to artistic ideals which has always characterized the work of real artists among architects, the decorator now devotes years of preparation and training to her profession. Thus the union of these two facets of artistic expression becomes closer and ever closer, till we have now reached that long-desired era in home building when the architect's spirit of structural unity and beauty finds its perfect complement in the interior development of the home.

There are still "decorators" whose standard is little above merchandising for profit, with but slight sensibility of artistic ideals. There are still architects surrounded by commercial demands which leave little opportunity for consideration of beauty and character in buildings. There are frequently mismatings in the alliances of these two arts. As in other walks of life, however, the architect and decorator of sound common sense and keen judgment will, under such circumstances, endeavor to achieve as great a note of concord as can be obtained by adjustment.

All true arts are founded upon the same great principles, regardless of changing modes of expression. Pure architectural development is order implied within the idea of structure. So also in the arts that connect with architecture, often mistakenly said to be derived from it. Instinct of order, repetition, balance, discovery and assertion of geometric form, are as evident in the bead bracelet of the savage, created and used long before buildings were constructed, as in any form of what is now termed decorating.

Upon those elements which are an integral part of the work of the originator of the room depends even the beautiful symmetry of line in the draping of a pair of curtains. In other words, architect and decorator must be at one in their sympathetic understanding of balance and form, variety and harmony, which embrace the entire composition of the room.

The interpretation of these great principles of design again presents two angles. The architectural ensemble expresses space, texture in relation to sweeping surfaces, ornament in relation to large scale masses. The decorator takes up the theme for the interior design, even developing it in a succession of endless detail from rugs to lampshades, vases, and pillows. In keeping with the dominant note expressed by the main furnishings, there is involved a composition into which such matters as combinations of detailed patterns and textures are significant, in which even fringes and finesse of ornament assume importance.

Perfect affinity of purpose between architect and decorator is accomplished by the transition of architectural beauty into the beauty of detail composition in decoration; a perfect coördination of design throughout the entire setting for all the moods of our multifarious human activities.

The room pictured opposite portrays this unity of purpose. The architectural expression of the theme is marked by dignity and restraint in the paneling. In color and texture it is delightful; both essential qualities in the establishment of a background which can be carried forward successfully into the more intimate composition which makes the home atmosphere. The paneling—in this instance representing the architectural conception of the room—is the basic theme for the decoration.

Let us not forget that both in our architecture and in our interior decoration to-day we have long passed the simple stage of mere slavish copy. Structurally and decoratively, rooms are built upon inherent qualities of individual expression. It is much more important that this Georgian paneling, with its restraint of plain spaces and adorning richness of detail, should be interpreted as a design thought rather than as a matter of historic correctness. This is also its significance as further developed in the decorator's work.

The beautiful mirror distinctly complements the richness of form suggested in the woodwork. Its delightful contour, seen against the large plain surface of the wood panel, is both unusual and distinguished. The mirror idea itself is a happy one for this particular type of area, lightening the plain surface and imparting a not too dominant or oppressive interest. Another exceedingly important item, which affects both general as well as detailed expression, is the proper scaling of a mirror in such a place. It must follow the proportions established by the architect. It must not be so large as to overcrowd the paneling, nor small enough to detract from its own dignity. The proper sizing of mirrors, pictures, and overmantel arrangement is a nice problem in design, wholly dependent upon the architectural structure for its mode of interpretation.

The side brackets reëcho the theme. They are placed in sympathetic balance to the architectural plan, and carry the animation of the mirror quality and decoration. Their solidity reëstablishes the dignified impression of the paneling. Both brackets and mirror are so placed as to follow the symmetry of the mantel.

Yet one need not be stereotyped in expression when once the essential balance has been accounted for. Therefore the furniture before the mantel and the arrangement on the mantel itself institute a harmonious variation with the Georgian paneling and the Chippendale quality in the mirror frame and brackets.

The contrast of the long, vertical line of the dark green jade vase affords a new component design for the mantel—a feature always stimulating. The beautiful lighter jade boat brings the eye back to the long horizontal of the shelf, and again the happy balance imposes itself. Likewise, the contrasting forms of the flowers and their container, grouped close to the tall vase. All are pleasing variations, ever in keeping with the main motifs of the architectural theme of wood paneling.

Still true to this unity of composition, yet breaking away from the conventional, there is a large sofa before the wall bookcase, opposite the fireplace. It strikes another effective note of contrast in the room, yet as it faces the mantel grouping, preserves structural balance. The stimulus of appropriate contrast is again evident in the arrangement of the Chippendale armchair on one side and the polychrome chair of unusual shape on the other.

Color must not be overlooked, either in architectural or decorative consideration. Color is always alluring and often deceptive. It frequently has disguised, by its subtlety and charm and its direct and quick appeal, the fundamental value of true proportion and design. It is sometimes the sand upon which the foolish man builds his house, whereas in reality it should be part of that rock upon which his house should stand forever.

Thus does perfection of design in home building rest upon the utmost harmony of its merged expressions in architecture and decoration. Every true artist in both professions strives sincerely with every effort for their common purpose—the lasting satisfaction and content that only a perfectly designed, perfectly constructed and perfectly appointed home can give.

RICHARD AVERELL SMITH

ARDEN STUDIOS, DECORATORS

THE ROOM OF THE MONTH

Unity of purpose between architecture and decoration is perfectly exemplified in every detail of this delightful room, notably in the fireplace treatment, where the Chippendale quality of the mirror frame and brackets harmonizes agreeably with the Georgian paneling and the scaling of the mirror itself follows the proportions of the overmantel panel

The Mock Orange, 1929 Model

by MRS. FRANCIS KING

"STRAWBERRY HILL," wrote Horace Walpole June 8, 1754, "is now in the height of its greenth, blueth, gloomth, honey-suckle and seringa-hood." To be in the height of syringa-hood, philadelphus-hood, means now, or we may take it to mean, that the two senses of sight and smell are gratified as at almost no other time of the gardening year; that the mind travels afar as the gardener reads the labels of newer varieties of this beautiful shrub; that the ingenious gardener, as he observes this fine family closely sees in it a syringa or philadelphus for almost any position on his ground, and for a time which stretches itself over several weeks of spring and early summer.

Who that knows this shrub only as it was would recognize it now as it is in the collections of the country, or in private gardens? It becomes increasingly plentiful in the last named, for as soon as a new French variety is seen it is wanted. There is no weakness so forgivable as garden covetousness—that covetousness is a stepping stone to wider things; it is a perfectly natural and rather engaging emotion on the part of the one who covets.

The mock orange came originally from Asia Minor and Greece; and it is largely due to Linnaeus himself, according to Mr. Wilson that to-day we have the miserable confusion arising from the word syringa—Latin for the genus lilac and customary for the genus mock orange or philadelphus. As far back as 1700, a French botanist suggested lilac for the syringa group and syringa for that of the mock orange. How unfortunate that this counsel did not prevail! Since, however, the confusion exists, we who are interested in such correctings must speak of the mistake where good will come of such speakings.

In 1883 a tiny philadelphus was introduced from Colorado, very dwarf with small flowers. P. microphyllus; not over two feet in height, it is a delightful plant for low shrub groups and would even be excellent for early June effects in the border, where shrubs among flowers should be more frequently introduced. This takes the artist's hand however, and should not be done without great consideration.

"Lemoine," said Professor Sargent, "took P. microphyllus and crossed it with coronarius and produced a new race of plants to which the general name of Philadelphus lemoinei has been given. These hybrids are dwarf and compact shrubs with pure white fragrant flowers, usually not so large as those of coronarius, and with small foliage." The popular modern Avalanche is one of these hybrids, as are several others named here. But the history of the philadelphus gains enormously in interest as one reads of the many new species discovered in western China. "One of those," writes Mr. Barron, "which was worked on by Lemoine in producing some of the new race was pubescens, of which brachybotrys is but a synonym or erroneous name, and purpurascens has given us some very interesting hybrids,

Philadelphus lemoinei Avalanche, one of the surpassingly beautiful hybrids produced by Lemoine

some in the parks of Rochester where Mr. Dunbar used to grow them so well." P. purpurascens is said to have a "dull purple spot on each lobe of the calyx," and its fragrance is amazingly like that of the sweet pea.

Lemoine's hybrids, like his other productions, are the marvels of their kind. Among the best single flowered sorts are Fantaisie, Pavillon Blanc, Coupe d'Argent, Conquête; and among those with double or semi-double flowers these stand high in the opinion of authorities—Manteau d'Hermine, Rosace, Boule d'Argent, and the now familiar Virginal, than which no more delicious white-flowered shrub exists in all the world of such things.

This French list for 1927 gives among others Amalthée, Atlas, Belle Étoile, Enchantement, and Innocence. These vary greatly in type, all are beauties, and could there be a more alluring garden moment than that in early June when such things, hitherto unfamiliar perhaps, are in bud and ready to reward the waiting gardener's eye? Get a Lemoine list from Nancy. Do not be satisfied until your knowledge of these glorious mock oranges is enlarged through the modest gray-covered catalogue of this renowned firm in France; though the quarantine may prevent your ordering, it cannot hinder the increase of your knowledge of what has been done with skill and patience on the other side. Our nurseries offer many of the best, however.

In a bowl before me are sprays of six varieties of this beautiful flower, and while the old kinds such as the garland mock orange are very fine and always most fragrant, the new ones may truly be called eye-openers.

Compare one spray of P. brachybotrys for example (which came to me from Lemoine under this name) with one of the garland mock orange, P. coronarius. The flower of brachybotrys, while smaller than that of coronarius, is a dazzling thing. In the perianth of the former the petals seem white; they are more square, giving a more compact flower; and the mass of stamens in the center of each shallow white cup is a deep rich yellow, not the faded one of coronarius.

But speaking of pale stamens, here is another twig of bloom from one of the Arnold Arboretum's treasures of philadelphus, whose six pure terminal flowers are held close together, and whose stamens are practically white—this cannot be other than Boule de Neige, one of Lemoine's loveliest. Here too, we have the glorious Conquête, only three or four flowers at the tip of each twig, terminal and lateral; but in this flower the great white pointed petals spread away from each other in a manner most distinct and fine: here the effect of a short line of ten-year-old bushes, pruned hard after blooming and headed in low, is brilliant indeed. Starry white flowers everywhere, graceful branches drooping white over the dark green of myrtle, others lifting themselves toward the sky.

Avalanche has a flower in entire contrast to all those just named; its long delicate branches droop. Its flowers, those pure white ball-like flowers, droop, too. The tiny buds of this very small-flowering philadelphus are like white rosebuds; in fact one may put the buds of dwarf polyanthea rose Catherine Zeimet beside those and find oneself unable to say which is rose and which mock orange. All this, except for the fact that in the bud of the rose, where color shows, it is palest yellow, not white as in the little philadelphus.

A new philadelphus was exhibited for the first time at the Chelsea Flower Show in May 1928 by Mr. Wallace of Bath. This was P. burkwoodi, a cross between Étoile Rose and Virginal. Its "fragrant flowers open wide like those of clematis montana." Its picture gives almost an effect of flowers of Clematis recta.

Now, for contrast in planting such shrubs as these, there (*Continued on page 142*)

Bonifacio, in Corsica. The island is in effect one big mountain group lifted out of the sea and almost everywhere coming down steeply into the water

Corsica, the Island of Romance

by HILAIRE BELLOC

Drawings by Edmond L. Warre

CORSICA is singularly different from the other Mediterranean island, Sardinia, with which one connects it in one's mind as on the map; and, considering how many foreigners winter there, and how easy are the communications with Italy and France every day, little known. It is, however, better known than Sardinia.

The reason for this lies in part in the scale of the place, in part in the absence of large towns. It is not large enough for exploration and journeying, and it has, to its own great advantage, hitherto foreborne to establish anything like the pleasure towns of the Riviera on the nearest coast.

But I fancy there is a better reason still for the comparative isolation of Corsica, and that is its formation. The island is essentially no more than one big mountain group lifted out of the sea, and almost everywhere coming down steeply into the water. The exception is in the belt of plain on the east coast, gradually widening as you get to the centre, near Aleria. But this plain is very sparsely inhabited, and has a reputation of being unhealthful, and is shunned by the few visitors who know the place.

It is possible that, but for the association of Napoleon with the island, it would be even to-day less familiar than any other part of the western Mediterranean except Sardinia.

And yet the place is crammed with interest, and in beauty surpasses anything else of its region. The contrast between the sharp wooded mountain slopes and the intensely blue sea in its deeply indented bays, the jagged sky line of the ridges, and the presence, at every turn of its paths and roads, of new and unexpected views down the empty glens to the shore, are amazing. A great part of this effect comes from the mass of the mountain group compared with the total area of the place. It is as though you were to take an area of about the size of New Jersey and pile upon it a huge group of hills, all high, and the extreme summits of which reach nearly nine thousand feet. This and the fantastic fretwork of the coastline are the most interesting characteristics of Corsica.

It has always seemed to me that Corsica, beyond any other place I know, is fitted to be a small independent realm. Its people are not only quite different from those of the mainland, and of the other islands, they are also filled with an intense local patriotism. They are not Italian in feeling (though modern Italians would like to think so, and though their speech is a dialect of Italian—with very many words of its own and a singularly distinct accent); they have a popular mythology or folk-lore, traditional among themselves; and a long memory of efforts at local independence. But, oddly enough, these were never aimed at the establishment of a free, self-governing and independent nation. They were all as a protest against mis-government, or alien influence on the part of some Continental power, or efforts to attach the island to some other rival power which, it was thought by the evolutionists, would leave the islanders to their customs undisturbed.

Thus the story of Corsica in the later Middle Ages is a most interesting one, not so much of political rising as of economic. It is one of the earliest examples we have of financial power causing an intolerable strain by its subjection of a whole population. The island of Corsica had fallen into the hands of the Bank of Genoa. It was for the Bank of Genoa that the peasants indirectly worked; it was for the Bank of Genoa that the taxes were collected, not directly, of course, but by the Genoese republic; and the people and their leaders came to feel that this alien power was not only draining them of wealth, but subjecting them to a sort of slavery. The struggle against that mortgage hold of mere finance over living people was prolonged over many generations; it was finally successful, but not so much on account of the arms of the Corsicans, as because the economic decline of Genoa had set in.

It is a curious example of how lasting artificial arrangements may be in Europe,

The picturesque bridge at Corte

that Corsica should be now, upon the whole, better contented under French rule than it has been under any other régime in the last thousand years. It is more than under French rule: it is in political theory a mere part of France; it is a regular French Department, with prefecture, sub-prefectures, a French organization of the communes, and of taxation, and a system of administration indistinguishable from any other department of the Republic. There is none of that local differentiation which you get, for instance, in English shires since the war. The school system, for instance, is simply the ordinary French elementary school system, with teachers sent down by the central government, and with exactly the same curriculum, in the same language, as you may find in Picardy or Auvergne.

But Corsica has never felt this as an alien strain, and that is perhaps in great measure due to the special favor shown them by the Napoleonic tradition of the First Empire, and in the middle of the nineteenth century. This tradition established, not in political theory but in social practice, a favored regimen for the island. Corsica provided the bulk of the police force, its conscripts served as a rule under easy conditions, there was less bureaucratic interference with native habits of land tenure, language, and corporate life, than elsewhere.

One very striking example of this favored situation is to be found in the relations between the government and the church. Corsica is as religious as Italy—which is saying a great deal—but one never hears there of those violent antagonisms between the lay state and the clerical organization which have been the curse of the Third Republic upon the mainland.

This is probably due to the fact that there is in Corsica no tradition of French royalism. The French hold on Corsica was oddly acquired by purchase. The government of Louis XV simply paid a sum of money to the Republic of Genoa for its sovereign rights over the island, acquiring them by no right of conquest, with no military decision on Corsican soil, either against local or against Genoese troops. That the acquisition was not normal was proved by Paoli's insurrection. What with the short space of time between the purchase and that insurrection, what with the coming of the French Revolution immediately after, no tradition of sentiment arose for the French Crown. Then, in the next twenty years, the island shared the glory of its most illustrious son, and was content to be Napoleon's island. It was this, the effect of the Revolutionary Napoleonic wars, which consolidated the present state of affairs. Will it last?

The answer to that question depends, like the answer to so many French problems, on the degree of folly to which the French parliament may go. In times past that institution has blundered in almost every department in which it could blunder. It has gravely compromised the French position in Alsace and Lorraine, it has allowed a revolutionary party to arise in all the great towns, it has destroyed French naval power, and weakened as far as it could the French military power, though happily this was largely independent of the politicians. Hitherto it has left Corsica alone. If it continues to do so, all will be well. But whether it will have so much wisdom, only the future can show.

RICHARD AVERILL SMITH

The sculptor, E. W. Deming, combined beauty with practicality by using the Indian's pipe as the gnomon for this sundial in the garden of Miss Annie Burr Jennings, at Fairfield, Conn.

Sculpture for the Garden

Fitness rather than price the criterion

by ALVIN MEYER

THE art of gardening, as well as art in its plastic form, is still more or less in its infancy in America. We do not have the background of traditional gardening which is so well established in Europe. It is an easy matter to know what is appropriate in an Italian villa, or the whys and wherefores of an English estate, but to begin a garden for an American country home utilizing elements known distinctly to be of a foreign origin is no easy task. We cannot all be professional garden makers, and consequently must rely a great deal upon the suggestions and advice of those who are in a position to know. There are various individuals and concerns who are likely to know the different phases of gardening—at least in their particular fields. For instance, there are those who sell us trees and shrubs, those who have studied landscape architecture, sometimes the architect, and occasionally the sculptor.

The people who are chiefly interested in selling us trees and shrubs are not very apt to suggest that perhaps a pool or

This charming little elf, by E. Berge, adorns the terrace at By the Way, the country home of Mrs. Theodore Sheldon, at West Redding, Conn.

This classic and graceful figure designed by Wheeler Williams would be especially pleasing in a formal garden against a foliage of dark shrubbery

COURTESY OF FERARGIL GALLERIES

"Eve's Daughter," by Rudolph Evans, on the estate of Mrs. Clarence Woolley at Greenwich, Conn., is set among English box with yellow roses climbing about the columns

A. W. COWELL, LANDSCAPE ARCHITECT

Anna Coleman Ladd's statue "Allegra" in the gardens of Mrs. Alexander Laughlin, at Sewickley, Pa., blends perfectly with the evergreen foliage of the background

COURTESY OF FERARGIL GALLERIES

Another and somewhat unusual piece of statuary for the garden is Wheeler Williams's "Police Dog," which stands guard over a lily pool

fountain might be a fitting element that would beautify the terrain. In fact, too often we are induced to buy some costly plant, its chief attribute being its rarity, rather than its appropriateness. Costliness in gardening, as well as in any other form of art, does not insure beauty. To overplant a garden with ill selected verdure only impresses the observer with the idea that but little thought has been devoted to the artistic quality of the garden.

Gardens, above all things, are established with the sole purpose of giving pleasure. We may build houses for comfort, or office buildings for accommodation, but the garden is purely a work of art. It is there that the owner's innermost artistic interests are conceived and perfected. Consequently it is far from advisable to rely solely upon the suggestions of a dealer in trees or plants, who, in selling his wares, is chiefly governed by what he has to sell rather than by what we need. On the contrary, it is always best to select for ourselves.

But this too often is difficult because we do not always know what color effect or what spotting the various plants give. Therefore we are forced to rely somewhat upon professional advice. In recent years the landscape architect has come to the fore to help us along these lines. By his training, he is in a position to know beforehand the finished aspect of a proposed garden, and can help us to plan and select effectively. He can often forewarn us of the futility of placing costly but inappropriate plants within our garden which would prove to be nothing more than simply expensive. Also he may point out to us the advantages of introducing sculpture. Strange to say, in spite of the wealth and profusion of American gardening, sculpture is scarcely ever used. One might be led to believe that sculpture is so prohibitive in price as to completely bar it from consideration. Yet this is not true, for there are gardens in which one finds placed single trees which cost as much as a modest statue. Then why the tree in preference to the statue? Simply this: the man who sold the tree was in closer touch with the client than was the sculptor. Obviously, if the condition is to be remedied, it is time that there be established a liaison between the two. Just how this is to be accomplished gives food for thought.

It is a physical impossibility for the individual sculptor to scour the country to find people who want sculpture in gardens. Nor would it be advisable for the contemplator of a garden to invite all the sculptors to exhibit their work for selective purposes. Both would lead to confusion. Therefore, in order to get the two together, there must be someone who is in touch with both the client and the sculptor. The landscape architect is a possible third party. Yet even he is not entirely sufficient, for it is not always within his scope to know the individual pieces of sculpture, and also the client might not care to place a statue simply because he suggests it. Clients much prefer to exercise their own choice. As they cannot go the rounds of the numerous studios, their next best way is to visit the galleries with the purpose of making a selection. After having accomplished this, it is quite in order to have the sculpture placed to advantage by a competent landscape architect.

There are numerous galleries in which are placed myriads of statues where again the client is confronted by the obstacles of being confused by the profusion of the display, and of being influenced by the salesman. Galleries, as well as other

business institutions, usually are governed by the policy of advancing sales. It is too often more to their advantage to make a sale rather than to be sure that the statue is appropriate for one's particular garden. A common practice is to impress the client with the reputations of the various authors of statues from the point of view of urging them to own something of value. Just as with a tree or plant, an expensive statue does not necessarily beautify a garden. Always, the chief consideration should be to be sure that it is the right thing for the place.

There are also various public exhibitions where sculpture is on display. Here, most assuredly, the buyer is absolutely free to choose something of his own free will. The sales at these exhibitions are so few that it is logical to inquire the reason why. The average person who attends the exhibition is bewildered by the quantity. There are never an enormous number of garden pieces, and those present are so surrounded by paintings, busts, and whatnot that they lose their identity entirely as having any connection whatsoever with the garden. It is the common belief of the beholder that the exhibits have been assembled to determine the relative artistic merits of the contributors. This is not far from wrong. While the sculptor hopes that accidentally someone may buy his work, he still feels that the chief value of the exhibition is the publicity his contribution may receive from the admiration of the visitors. Eventually he hopes that he may become so well known that some gallery may deem it profitable to promote his work.

How much more satisfactory it would be to all concerned if clients felt sufficient confidence in their own judgment and purchased art which they really desired without first assuring themselves that they are buying something from someone who is considered "safe."

One cannot be expected to be endowed with an infallible taste for art, but one can go to the trouble of exercising an intelligent method of acquiring a development in such matters. Nor is the practice of taking advantage of a client's hesitancy in selecting art objects and persuading them to buy that which will profit the seller most to be lauded. It becomes a matter which might be considered as coming under the subject of education to convince clients to choose intelligently for themselves. However, to arrive at such a state, it naturally is the duty of those who are interested to inaugurate a method of instruction. This need has been realized by many who are in close touch with both gardens and sculpture.

Often a client hesitates to buy because his purse is not sufficiently large to purchase something which may be in vogue for the moment. Several things must be borne in mind. That which is popular today may not be so several years from now; and too, in every gallery there are things which, although obscure at present, may be renowned at a future date. Also, that which may be lauded as a wonderful studio or gallery piece may be ill suited for any garden. Therefore it is not advisable to purchase anything by virtue of its popularity.

COURTESY OF ARDEN STUDIOS

"Water Maidens," a delightful composition in marble by the author, Alvin Meyer, graces the garden of Mrs. Morris Murray at Pomfret, Conn.

But it is always safe to purchase the right thing for the right place. To do this it requires an effort on the part of the purchaser to make a point of comparing the possibilities of the various statues which might be the correct ones for the location, bearing in mind that one thing well selected will prove more beautiful than numerous ones which have been purchased merely because it is considered good form to own them. The obscurity of the author bears no relation to the possible beauty of the work when it is the sincere choice of the client and has been placed with proper forethought and wisdom.

To beautify a garden is to give expression to one's innermost choice of that which is one's own conception of beauty. If one feels a lack of confidence, it is wise to acquaint oneself first with that which is possible and available, and then to make an intelligent decision which conforms nearest to a personal urge. The best gardens are created by a self-expressive interest and not by a profusion of wealth. Well selected things, irrespective of their cost, assure quality, whereas a desire to have that which is the mode can hardly produce more than simply quantity. The art of a nation is stimulated only by the selective powers of those who utilize it. It is most certainly futile to create anything beautiful should it have no place in the hearts of the people.

What could be more appropriate for a garden than Pan on a pedestal? This Pan adorns the fountain in the garden of Louis A. Valente, at Douglaston, L. I.

S. H. GOTTSCHO

THEODORE P. LAWLOR, LANDSCAPE ARCHITECT

Upper left. Until destroyed by fire some years ago, this old manor house at Baie St. Paul, Quebec, proved a mecca for architects, who incorporated its graceful lines in many a modern home

Center. The Manor at Murray Bay, Quebec, belonging to the Seigneur, Mr. E. J. Duggan, is a charming, mellow old mansion of English tradition. Overlooking the St. Lawrence River, it has a quiet, stately dignity befitting its history

Lower left. Mount Murray Manor near Cap à l'Aigle, Quebec, is an old seigneurie that overlooks the junction of the Murray River with the St. Lawrence. Severely damaged by an earthquake but a few years ago, its present owner, Mr. Francis Higginson Cabot, has restored it to its oldtime charm and beauty

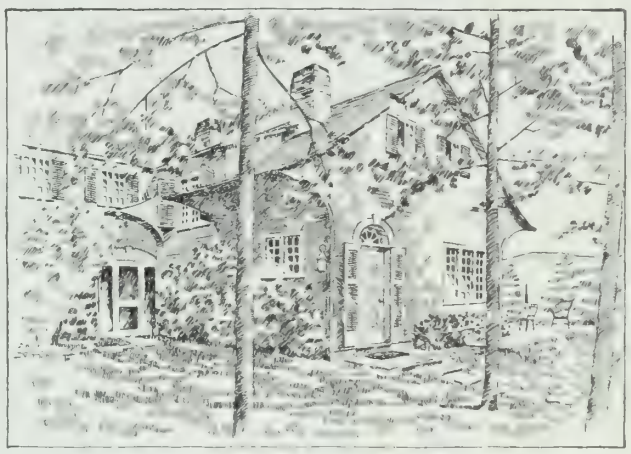
The OLD INSPIRES THE NEW

Three Canadian manor houses that served as inspirations for four modern homes

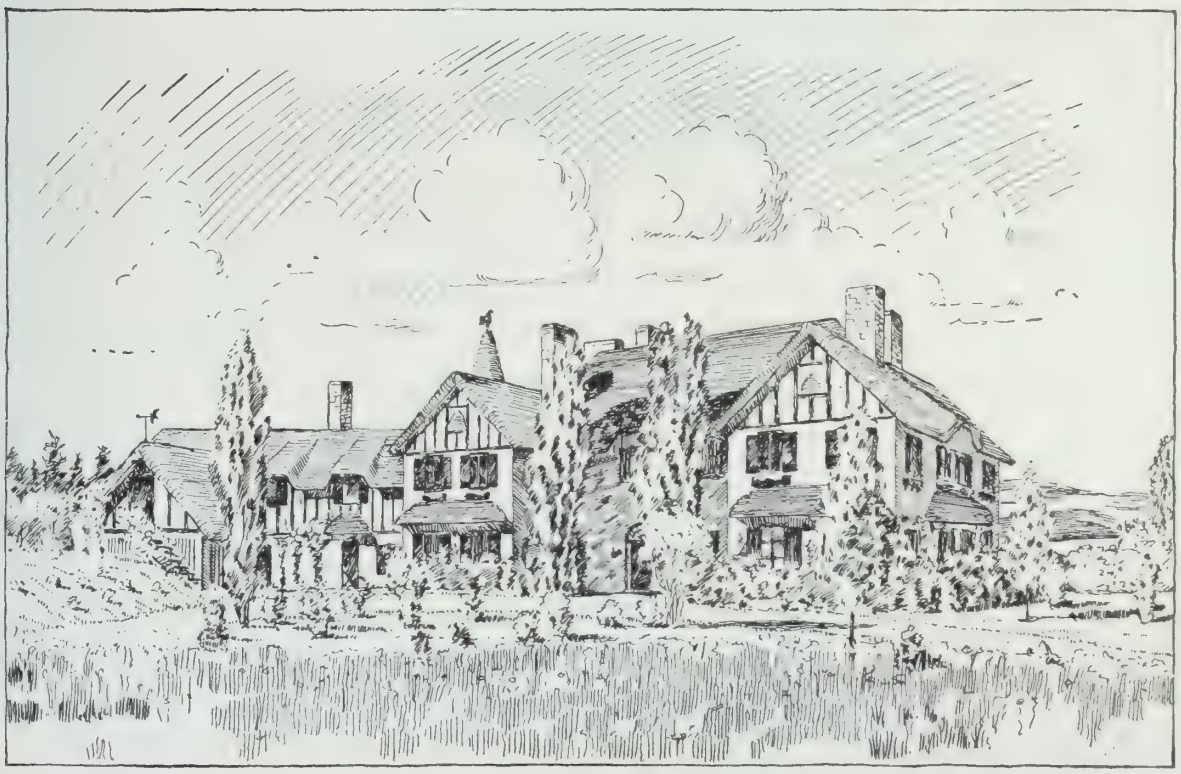
SKETCHES BY
ORSON WHEELER

Above. The residence of Mr. and Mrs. Henry Binse, at Murray Bay, Quebec, suggests an old English manor house. It is built around three sides of a court, with cream-colored walls and a roof of shingles painted dark brown

Above. The residence of Sir Lomer Gouin, at Point-à-Pic, Quebec, is delightfully French in character



Above. The summer home of James C. Rogerson, Esq., at Murray Bay, was inspired by the graceful lines of the simple French Canadian cottages that abound in the vicinity



Left. The residence of C. E. Livingood, Esq., of Cincinnati, O., might just as well be an old manor house in Normandy instead of the modern summer home at Murray Bay, Quebec, that it is

The Garden of Salads and Seasonings

What to plant when space is limited

by FLORENCE TAFT EATON

IF ONE hasn't space for a regular man-size vegetable garden, or has to choose, when planting a small plot, between a little of everything or a good assortment of vegetables for furnishing the wherewithal for salads, soups, and flavorings, I should recommend the latter, for three reasons: First, one can quite easily buy fresh ordinary vegetables, which can usually be planned and ordered ahead of time, which as a rule keep well, and which take a comparatively large amount of space to raise; second, because it is of much more importance that salad vegetables especially shall be fresh and tender; and third, for convenience.

One often wishes, when putting together a soup, stew, or salad, for a little each of a variety of vegetables, seasonings, and spicy inclusions, which it would be inconvenient and unnecessary to order in quantity. Most savory soups, for instance, are best if they include a soupçon of many herbs and spices and the flavor of a number of vegetables, the whole blended, and producing that elusive, alluring "bouquet" that comes only from a judicious and generous assortment of savories, and which makes the soups and ragouts evolved by French cooks so delicious and "different."

What fun to walk down one's own garden path and gather a "mixed bouquet" of soup vegetables—a carrot or two, an onion and turnip, a stalk or two of celery, a leaf or so of spring cabbage, all tied with a twist of chives and parsley; and, if a regular vegetable soup, a sweet pepper, a few tomatoes, a tiny summer squash for slivering delicately, a handful of string and shell beans, and soup herbs to enrich the whole. And what salad so delicious as that which combines your choicest cucumber, your finest sweet pepper, your selected, perfect tomatoes, with perhaps half a dozen yellow plum tomatoes for decoration, arranged in a nest of your very best cabbage-head lettuce, all picked just long enough to wash and chill in the icebox for the following meal.

Even a small garden may contain not only essentials, but frills, in the line of soups and salads. For salads tomatoes are first and most useful of all. A tomato salad, with innumerable varieties in the line of accessories and flavors, may be served and eaten with appreciation for at least one meal every day during a long season; also it is delightful as a breakfast fruit, I found, when for the first time I was offered a dish of small perfect tomatoes, cosily tucked in with chipped ice, on a hot summer morning, as an accompaniment of fishballs and muffins.

As for soups, stews, and ragouts, where is the one in this whole family that is not the better if the liquid portion, however highly and adequately seasoned, has as its base a flavorsome tomato pureé, rich and delicious? I can dozens of quarts of this pure, thick pureé every season, seasoned with a bit of each and all of the savory vegetables, spices, and herbs that our garden affords.

If space is limited—or in any case—tomatoes may be grown on a trellis, which may inclose or bound one side of the garden. Trellised or poled, they take little room, are easily picked, and danger of spoilage from dirt and decay is lessened—to say nothing of their more ornamental appearance in the garden. Uprights of one-inch iron piping at ends and middle of rows, with stiff wire uprights at six-foot intervals, the whole connected to three rows of wire with bits of pliable copper wire, are most satisfactory. Piping and wire uprights may be kept from year to year.

The small fancy tomatoes are pretty for garnishing, especially the yellow plum, of which a couple of plants may be ornamentally trained on ends of trellis; they have a vine-like habit of growth, and fruit profusely. Earliana, Chalk's Early Jewel, John Baer, are all excellent early varieties; Stone is, I think, unsurpassed as a main cropper. Ponderosa produces splendid, tremendous fruit—but too large for salads. It is best to buy a few plants of some especially early variety, and plant seed (in the house) for the rest. We stick tomato plants—besides our regular crop—in many odd corners, as one can hardly have too much of this useful product.

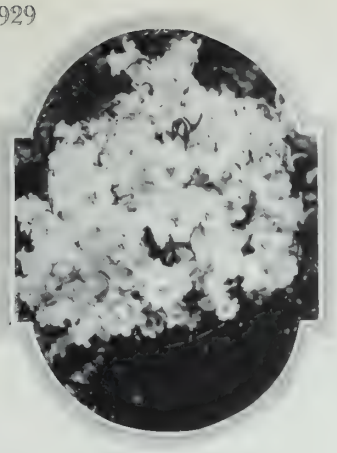
Variety rather than quantity should be stressed in the small garden, and preferably vegetables that furnish the wherewithal for salads, soups, and flavorings

Lettuce should be so planted as to be a standby during the whole of a long season—which we prolong by starting a cold-frame full for December use. Sow a patch of seed as early as possible in the spring from which to transplant seedlings at intervals; and if this patch is sown liberally enough to allow thinnings, they are delicious at almost any size, even as green leaves with no pretense of heading, for spring salads. Transplant into a row, bed, or border—not too much at a time—and keep going by successive transplantings. One patch of seed will serve for two or three transplantings. Cut off the leaves half their length when setting, and keep well watered. If space is limited, two or three plants may be set between tomatoes in the row. In France, that land of economy and good planning, combination beds of onions, carrots, etc., include lettuce plants at intervals, which are pulled out when headed and their space needed. Lettuce heads, and rows of radishes, are also set between currant and gooseberry bushes, and are matured and out before the bushes have started on their spring growth.

Cos lettuce may be planted for summer; sow a bit of seed to transplant. Tie up the heads loosely with raffia to blanch; be careful that the leaves are dry or they will rot. May King is good for first planting; Black-seeded Tennis Ball a good standby; Crisp-as-Ice and Iceberg are best headers in hot weather; Mignonette produces a midget, compact head, the outer leaves tinged with pink, and is an excellent variety to plant in a row, for self-bleaching without transplanting for fall use. Pull out the best heads consistently, and your row will last until frost time.

Curly endive is a splendid plant for fall salads, automatically growing hardier and hardier as the frost sharpens. We often pull it in December (vicinity of Boston). Plant this also in a row, thin one end for quick heading, and let the rest head and blanch itself by propinquity; the heads are tremendous when space allows, and the middle of one will furnish salad for some days! By giving a slight protection of straw one may use it well into early winter. This is the prettiest of salad plants, the elaborately curled and serrated leaves being light cream color and very frilly; combined with peas, beets, or carrots, it makes a very ornamental salad. Roots may be taken up and packed closely together in sand, and used much later.

Chinese cabbage is a delightful salad vegetable. It blanches to a lovely cream white, and the inner part (*Continued on page 100*)



Tall border campanulas show up well in the evening

The Garden of the Moon

A white night garden of fragrance

by ANDERSON McCULLY

GARDEN plans and color schemes are drawn more usually for view beneath a summer sun. The great Mogul emperors knew the charm of moonlight hours. Always within their plans was provision made for the garden of the moon—and a Mogul emperor could choose his own time to wander in a garden of delight. We who plan our wanderings by the clock might plan our gardens for those hours most convenient to our leisure. If one garden must serve both sun and moon, we miss much if we permit the brighter light to dazzle our eyes to the possibilities of the ethereal loveliness of the darker hours.

In planning the night garden, we have two principles to remember: only the white, or nearly white flowers have value in the moonlight, and fragrance becomes a point of even greater importance than in the daytime garden. Water is a delight still, but in a night garden its delightfulness is the silver sheen of the moon. Dark shadows, elfin ethereal masses of white bloom, soft fragrances, and over all, that mystic light that reveals so little, hints so much of what lies concealed, leads the imagination on to romance that we cannot recognize beneath the searchlight of the sun.

The garden that is to be used only in evening hours may plan for just these qualities alone. No color accents are necessary. Delicacy of leaf and petal loses beside the effectiveness of bolder lines. Flowers that close with the setting sun have no place in the night garden. But where one garden does for all the hours, even though the evening ones are most used, we must consider these other points as well, relieving here and there the white with accents of color, relegating to an inconspicuous spot such plants as the night scented stock that are used for fragrance alone, considering delicacy in the flower that must show itself beneath the revealing sun as well as in the silver ethereal radiance of the moon.

REX BENEDICT

From Pacific Coast mountains we have the beargrass (Xerophyllum tenax) tall, creamy white, fragrant

Nature has made most of the night opening flowers, gleaming whitely pale in the darkness, usually heavy with fragrance too, that the nectar-seeking moths may find them; but the brilliant colors of the daytime—crimsons, scarlets, purples, oranges—fade into the background or take on a dull drabness with the approach of darkness. There are a few exceptions to this, and the old noisette rose Fellenberg has been valued for the added brilliance of its rosy crimson flowers in the dusky hours. This is vigorously hardy and may be grown as a bush, or trained upon wall or pergola. It was introduced about seventy-five years ago, and is rather one of the things forgotten.

In choosing flowers for the night garden, we are more usually considering that warmer season from some time in May until September's hint of frost bestirs us to action underneath the stars. It is during those sultry dog days that it most often becomes our refuge. Fortunately many of the twilight flowers are annuals of easy culture that remain in bloom all through the summer. Further, they wait to greet us at our early breakfast. It is then that we appreciate the bright dashes of color in our pale white garden of the dark green background. Perhaps we may reach it through an arch of Mary Wallace or Phyllis Bide roses, two that seem inclined to carry bloom right through the summer. The red hot poker plant (tritoma) and montbretia make a brilliant group. Petunias are

Madonna lilies, the night garden flower par excellence

A Pacific Coast garden that is even lovelier by moonlight than in the daylight hours. Note the shadow possibilities in both architectural features and planting

bright, and marigolds a dash of color, with the added hot pungency of their perfume for those who like it. The tall blue spikes of the delphinium in their classic association with white lilies bring blue to the daylight hours, and shadow backgrounds to the twilight lilies. With a cool creeper-clad pergola, shady trees around the edges, groups of flowers rising above soft ferns, the tinkle of water in the lily pool, our garden becomes a cool retreat from burning sun, as well as a garden of star dust and moon mystery.

While fragrance and the gleaming quality are of first concern in the night garden, some flowers win a place because of their fine silhouettes. Of these are the tall foxgloves and the stately hollyhocks, though both should be chosen from the lighter shades. Night blooming stock or nicotiana may be set among them to waft the fragrance which they lack. The giant asphodel, Eremurus himalaicus, is striking if planted in well drained rich soil that has the sun by day. Give this considerable winter protection. The Pacific Coast mountains give us for a moist spot the tall and fragrant beargrass (Xerophyllum tenax) with its striking spires of creamy white.

Madonna lilies have fragrance, gleaming whiteness, and tall form for the night garden. The auratum may be used for later in the season, with the white speciosum latest of all. Browni odorum is another fragrant white that comes usually a few days before the madonna in June to July. The tall giganteum (himalaicum)—to be planted with the top of the bulb even with the surface of the ground—blooms from July to August, and also has the qualities desired in a night flower. Longiflorum multiflorum is not as tall as the madonna lily, but it follows it very closely in bloom, coming in late July and early August. Neilgherrense, August to September, with a delicately aromatic odor distinct from other lilies: and the beautiful sulphureum in September are not considered hardy north of New York, and even there should have very heavy winter protection. Sulphur-gale, however, is a cross with regale that has inherited the regale hardiness, but blooms in August. The wonderful regale lily that blooms in July seems in a fair way to supersede many of our other lilies, having just about every quality that a lily should have. This could be followed by the somewhat similar sargentiae, blooming two or three weeks later. The madonna usually blooms a trifle earlier than the regale.

The Duke of Wellington peony should have a place in the night garden

Lilium sulphureum, speciosum, and auratum should be planted about ten inches deep; neilgherrense, regale, sargentiae, and sulphur-gale, nine inches; browni and longiflorum, eight inches, all being stem rooters. The madonna roots from the base and should not be set deeper than four or five inches. Auratum despises lime, and I do not believe that browni or sargentiae are inclined to tolerate it. The others will endure it, some of them rather liking it, though speciosum does better without it.

Tall white campanulas are splendid in the moonlight, though they need a fragrant companion, perhaps heliotrope, mignonette, or sweet alyssum. Phlox paniculata in one of the white varieties could follow the campanulas. Gypsophila paniculata in large masses gives an airy mistiness to the night garden. There is a smaller fringed white annual from Chile, Schizopetalon walkeri, which opens only in the evening to pour forth its almond fragrance. Sow the seeds in light soil on a warm border during April and early May for flowers in July and August. Peonies in the lighter shades are particularly good. I like the Duke of Wellington, but there are many others equally, perhaps more, lovely. The night blooming cereus with its fragrant flowers is a true plant for this garden. Verbenas and the rose geranium may be used.

The datura seems to raise either very intense like or dislike. Its fragrance is generally too heavy for the house. It comes in forms from low-growing annuals to large shrubs, small trees, and also has some tall perennial varieties. Its large trumpet flowers do show up exceptionally

fine in the evening, being bold in outline: but I have never been able to overcome my first prejudice against it, acquired from the Hindus' fear of it—the flower of death. I have seen some very fine effects at night with the native California variety. If you use it, remember that it is a poisonous plant, also that it will like considerable moisture, and that the woody kinds will have to be stored through northern winters, though in California and much of the South, they will bloom through the greater part of the year.

Four o'clock and evening primroses are also flowers for the night garden; and the mallows, lovelier far when touched with starshine than in the broad light of day. Shasta daisies show up well at night, but they should have a fragrant companion. The white or pale tinted irises hold their charm through all hours, German, Japanese, English, and Dutch. There is a long-blooming white variety of Dianthus plumarius that after its first heavy flowering in June carries a goodly bloom late into October. The clove pinks blend well in fragrance with the sweetbriar and the lilac, also with the lilies.

Where the garden is almost enclosed, the night air very still, or a lighter fragrance more enjoyed, there are the daintier odors of the lily of the valley, pansies and violas in the white or lighter shades, and the clean aromatic scent of thyme and bee balm. Lavender has a cooling pungency, and further, its gray foliage makes a pleasing contrast in the background shadows.

These background shadows are an important part of the night garden. The small garden within a garden may be marked off by clipped hedge, or the extremely formal great garden with its marble fittings have its tall clipped ones; to me, the regular outline robs the shadows of their mystic quality. The low boxwood hedge may protect silken ankles or a trailing scarf from unseen thorns, or in the background a hedge of sweetbriars, laurel, or hemlock make for real privacy, but I like the irregular outline of the shrubbery border, and if possible, tall trees also. Among the shrubs to use are white lilacs, the white spireas, viburnum, some of the mock oranges, and the lighter shades of the Japanese azaleas, the bush honeysuckles. Those of the dwarf conifers that have the refreshing fragrance of the pine and balsam fir families, or that have the right outlines for darker shadows to fit the particular garden—the slender columns of Irish yew and Irish juniper, the broader mass of English and Japanese yew, the many arborvitaes, and the soft masses of chamaecyparis except in very northern gardens.

The night garden owes much to the flowering vines. Always first mentioned is the moon vine (Ipomoea grandiflora) that turns its night opening splotches of white blossoms to its patron moon, repaying her silver light with delicious fragrance. The jasmine and the honeysuckle, Clematis flammula, and the earlier C. montana, as well as the more shadowy white form of C. jackmanni are all vines that add beauty to the night garden; while earlier in the season, long panicles of white wisteria drooping from pergola, arch, or tree can seem quite the loveliest of all the mystic stardust gifts.

Trees must always be placed among flowers with a little forethought. Not only their shade by day, but their greedy roots at all times must be considered. I like trees in my night garden. If the garden is very small, sometimes they, too, must be small; but in the dark hours, I like my friendly fir and hemlock aspiring to the stars above, sheltering me cozily in their shadows below. There is a swish of gentle zephyrs in their tall tops, a tang of deep green forest from their fragrant needles. There are dogwood trees in my garden, too, and on the terrace just beyond, old apple trees. The honey locust, the linden, the white hawthorn, horse chestnut, and the magnolia are all good trees for the night garden. In placing them, be careful that they do not hide too much of the moon's path. Let them point to the stars, not blot them out, nor must they screen too much of the sun by day. Planting toward the north edge sometimes helps.

A dream of delight under the moon—petunias, waterlilies, roses, with boundaries of clipped hedges and the background shadows of enclosing trees. The Butchart garden, Tod Inlet, B. C.

Much of the keynote of the garden may spring from the trees chosen. Our sense of smell is keener in the darkness when our eyes are bringing us fewer and subdued impressions. Soft odors drifting in the moonlight bring us fleeting memories, impressions, associations from other times and places. If we are wise we will look inward, choose our twilight fragrances from our hearts rather than from the nurserymen's pages, bringing back to our starshine dreams happy memories of beloved places far away.

Water in the garden will not only mirror all the eyes of the night, but it will also give a home to the tender night blooming water lilies with their penetrating subtle fragrance that carries far. Many of these are in the dark red shades that are scarcely distinguishable from their leaves at night. Make your choice from among the few whites or very light shades—perhaps the white dentata and its hybrids, or the pale pink kewensis. Remember that waterlilies are very gross feeders. One third well rotted manure to two thirds rich loam is not too rich a fare for them. The pool itself will depend upon its surroundings—a roughly rocky edge to meet the sprawling chink flowered flagging, a classic marble rim in keeping with the marble balustrade beyond. But in the water a few bright fish if you would sit in peace in the moonlight. Otherwise mosquitoes may preëmpt your garden spot. A fountain also helps to discourage this pest, and adds the song of its silver spray. Near the pool's moist edges the astilbe grows with fairy grace.

So lovely a spot as this garden we have builded must be easy of access. The grass path is not practical here because of the heavy dews. Whether stone, brick, cement, or gravel, it should be clearly marked. Avoid steps and unexpected pitfalls. If it is a flagged path, use particular care to choose smooth stones or flagging, to lay it soundly. We ourselves may learn its irregularities; but those charming guests who keep much attention to the flowers beyond, and more for us, are prone to catch a narrow heel.

This light stone flagging, crack planted with low creeping things and small aromatic herbs to yield (*Continued on page 118*)

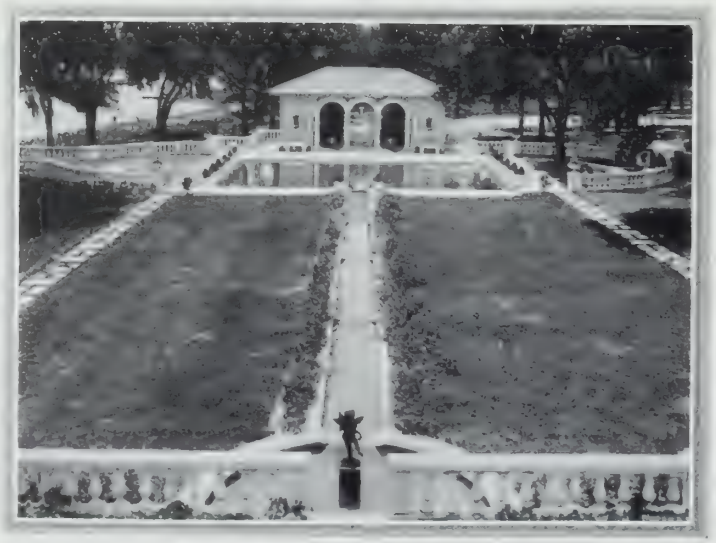
HEWITT

The perfect ending to a game of tennis lies just at the end of the springboard. The Frank M. Graff residence. Blairsville, Pa. Heacock and Hokanson, architects

POOLS IN THE

Tranquil waters that reflect the sky

Black marble veined with green pond lilies, a cool, placid note in the garden picture



A bathhouse in Renaissance style lends romance to this thoroughly practical swimming pool

A bit of sky caught in this handsome pool heightens the color and charm of the verdant background. Notice, too, the planting on the sides and at the end of the pool

GARDEN PICTURE

double the beauty of flowers and trees

MOTT

No matter how small the estate water can be used to advantage as a foil for flowers and shrubs

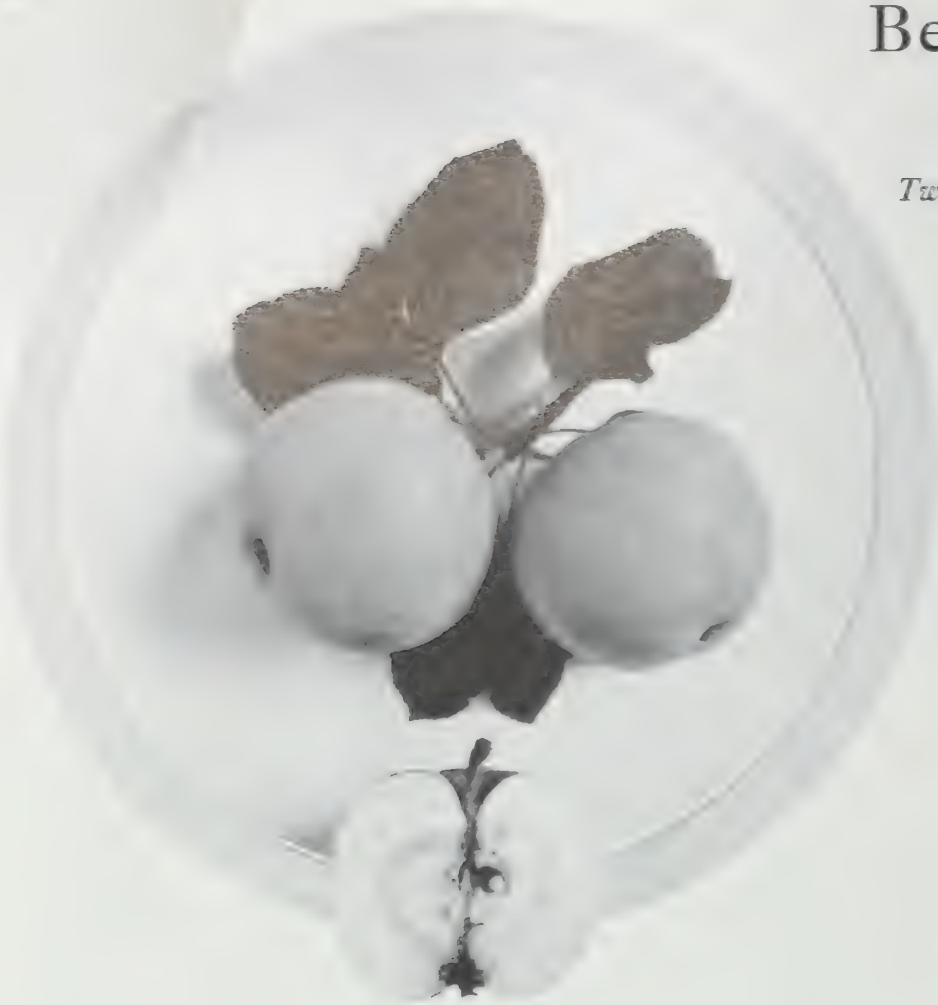
GENE-KORNMAN

Harold Lloyd's magnificent estate near Los Angeles has this original sun trap and lily pool

Better Apples for Everybody

Two dozen good varieties for all seasons

By U. P. HEDRICK



Lodi is a newcomer of particular appeal for the home garden. It ripens in late August as a good cooker, later becoming sweeter for out of hand eating. Color, pale greenish yellow

WHY plant out-of-date varieties of fruit? An apple orchard is a lifetime investment, whether it consist of a hundred trees or only a few specimens, and the choice of varieties deserves a careful survey of the varieties offered in the nursery catalogs.

One will want to include in his orchard, for example, the best available sorts for eating out of hand at different seasons of the year. Then, too, the innumerable ways in which apples lend themselves for culinary purposes make it desirable to set in the orchard those sorts that will supply the best pie apples or the best kinds for baking or for sauce at different seasons.

In other words, do not set out "just apples," but only the best varieties for all seasons and for varying needs.

If the planting is intended only as a source of supply for the home, varieties may be selected which best meet the family taste. If it is to assume the proportions of a commercial orchard, a still different lot and probably fewer varieties will be set out, in order that large shipments of a single kind can be made.

The amateur fruit grower is fortunate in that he may have a collection of many sorts at his disposal. The commercial fruit grower will find his needs covered by a much shorter list.

There are styles in apples just as in everything else, and just now there is an unmistakable trend toward the McIntosh type of apple. Rated by horticulturists generally as possessing the best quality of any dessert apple and also looked upon as a good cooking apple, McIntosh is bringing a premium on the city market and is growing in popularity with the commercial orchardist wherever it can be well grown. A new family of McIntosh-like apples is now coming to the front, and the amateur fruit grower in the northern part of the United States and in Canada could scarcely go wrong in making these new varieties the nucleus of his apple orchard.

Beginning with McIntosh, the fruit breeders have introduced the best blood of early and late varieties to extend the McIntosh season in both directions from the parent. To start off the season, we now have Early McIntosh ready to eat in August. Obtained from a cross between Yellow Transparent and McIntosh, this possesses a handsome red fruit a little smaller than McIntosh but with the same flavor. The flesh is pure white rimmed with red—the most alluring flesh to be found in any apple. The apples also have a heavy

Delicious, a sensational novelty of thirty years ago is the parent of Sweet Delicious, an improvement for dessert and baking

Northern Spy, a time honored favorite still in the front rank. For those who like color in apples the "sport" Red Spy has added attractions

Cortland, a most promising novelty of the McIntosh type, extending the season later

Rhode Island Greening, an outstanding commercial apple worthy a place in the garden

Gravenstein, the popular fall apple, with soil and climate preferences, has red "sports" available

waxen bloom and are uniform in shape, making a most attractive appearance in a package.

Another seedling derived from the cross between Yellow Transparent and McIntosh has been named Milton and has the advantage of ripening its fruit in the late summer and early fall, fully a month to six weeks in advance of McIntosh. In color, taste, and aroma, Milton is a typical McIntosh. But the fruit does not always have a pleasing shape, sometimes bulging on one side, nor is it as well colored as one might wish. Its chief value is that it fills the gap between Early McIntosh and McIntosh.

McIntosh itself is well known. Originating on the McIntosh homestead in Dundas County, Ontario, in 1870, it won favor rapidly on account of its almost unequaled quality and flavor. When well grown the fruit presents a bright, deep red color, heavy bloom, and a uniform and pleasing shape. The snowy white flesh with its rim of red is firm, fine, crisp, tender, juicy, and possesses a rich, delicious, and distinctive flavor. It has three serious faults from the standpoint of the commercial grower. It is very susceptible to apple scab, ripens its fruit unevenly, and seldom hangs to the tree until fully mature. These are defects that need not disturb the amateur grower with only a few trees, however, provided he is willing to spray for scab.

The McIntosh season is usually regarded as extending from October to December, and the next variety to be discussed extends this season for McIntosh-like fruit three or four weeks longer. Probably no other new apple at the present time is giving more promise than the Cortland, derived from a cross between Ben Davis and McIntosh. From the McIntosh parent Cortland inherits the superb quality and fine flavor of that family, while from Ben Davis it inherits chiefly the ability to hang to the tree until fully ripe.

Hyslop, brilliant dark red, is deservedly, perhaps, the best known of the half hundred crabs

Cortland averages a little larger than McIntosh and is more oblate and flatter across the base. When well grown, it has more color and the red is lighter and brighter, with stripings and splashed. The fruit can scarcely be distinguished from McIntosh in taste, while the flesh is firmer but just as juicy. Certainly, Cortland should be included in every new planting and a place might well be made for it in established orchards.

To conclude the season for McIntosh-like apples, there is Macoun so closely resembling McIntosh that were it not for the season the two sorts might be easily confused. Macoun ripens from one to two months after McIntosh, with Cortland about half way between.

Early McIntosh, Milton, Cortland, and Macoun originated on the grounds of the New York State Agricultural Experiment Station at Geneva where they have fruited for several years. All of them show the same vigor and productiveness of tree as the McIntosh parent.

Another apple of the McIntosh type is Sweet McIntosh, derived from a cross made on the Experiment Station grounds between McIntosh and Lawver. In outward appearance the fruit resembles Lawver, but its flavor strongly suggests McIntosh. It is primarily adapted for home use for baking and eating out of hand, and it should become a popular sort for a roadside market.

Lodi is a new variety of early maturity that should prove attractive to the home orchardist. It is of the Yellow Transparent type but better in both tree and fruit, being derived from a cross between Yellow Transparent and Montgomery. The fruit is pale greenish yellow with a slight blush, and ripens from the middle of August to the first of September. As it begins to ripen it makes an excellent sort for cooking and then becomes milder and pleasantly aromatic so that it can be eaten out of hand with relish.

The standard red (*Continued on Page 134*)

RICHARD SOUTHALL GRANT, PHOTOGRAPH

The hog house in the center of this farm group represents the ideal in this type of construction. It has a modern ventilation system and big skylights which admit direct sunlight. It is entirely odorless at all times. Also note the ventilators on the barn and other buildings—an important feature on all well-designed farm buildings. Reverie Farm, the estate of Ludlow L. Melius, Warren, Conn. L. H. Lyon, architect

Developing the Country Estate

Practical suggestions for the business man turned farmer

by C. STANLEY TAYLOR

IT IS the opportunity for constructive development more than anything else which lures the successful professional man and business executive to the avocation of owning and operating a country estate. It is a hobby which calls for the exercise of the same executive talents which are in themselves responsible for the resources with which to indulge in this form of diversion and recreation. There is an amateur attitude in such an enterprise which removes the difficulties attending the work of a practical farmer—an attitude which measures profits out of such an enterprise in contentment, health, and recreation.

It is not beyond the point to note that, in spite of the supreme disdain which real dirt farmers seem to relish for the model country estate, these properties, incorporating the latest scientific developments discovered by agricultural colleges and experimental stations, have pointed the way to the practical solution of many farm problems. Many of the country's finest estates are operated to-day on an approximately self-supporting basis; some are so managed as to turn a profit, and but few are carried only as an element of expense.

Whatever the particular hobby of the owner may be, in specializing in a dairy, poultry farm, horses, hogs, sheep, dogs, or maintaining a racing stable, there are some fundamental considerations which apply with more or less equal force to all development operations. It is with these problems that this article is concerned.

The architectural design of country estate buildings is the outstanding characteristic which distinguishes them from the purely utilitarian structures erected by the often misnamed practical farmer. No great amount of expense or any material change in character is required to make farm buildings attractive in appearance and to fit them into a coördinated architectural scheme. Careful attention to elemental matters of proportion, scale, and arrangement, the use of good materials of appropriate character, and the introduction of occasional architectural details at important points readily transform the usually ugly and purely utilitarian structures into buildings of individuality and character. Similar attention to the minor elements of gateways, fences, and retaining walls, and the use of these accessories to tie the buildings together into a logical and clearly defined plan, is generally sufficient to lift the entire group above the commonplace. Usually all of the buildings on an estate derive their architectural character from the main dwelling and repeat its motifs in simplified form. Over-elaboration of architectural detail in the lesser buildings on country estates is more likely to be undesirable than satisfying; nor should these service structures be disguised in character on the mistaken theory that only thus can they be made attractive. The accompanying illustrations of some of the service buildings on Reverie Farm show how successfully the normally prosaic farm structures have been brought into architectural harmony with the old Connecticut homestead without undue expense and without attempting to disguise their identity. (This well-known estate of Ludlow L. Melius at Warren, Conn., was the subject of an article in the October, 1928, issue of COUNTRY LIFE.)

The construction of service buildings involves the same care and study in the selection of suitable materials and in their proper utilization that are given to the construction of a residence. It inevitably pays to utilize high quality materials and skilled labor, because only in this manner can maintenance and replacement costs be kept at a minimum and the buildings continued in operation over a period of years at their highest efficiency. One of the most unfortunate losses which the practical farmer suffers is the rapid depreciation in his structures and the excessive cost of their maintenance due to the necessity for economizing in their original construction. However, it is not essential that country estate buildings employ the quality materials of primarily decorative character that find their place in dwelling construction. Durability, appropriateness to the specific type of building, and freedom from maintenance costs are the important requirements, with good color and texture as secondary attributes. Fireproof construction is highly desirable because of the isolation and lack of fire protection of most country estates but its cost is usually prohibitive except for the buildings which will house the most valuable livestock.

Perhaps the most interesting opportunity in the development of a country estate lies in the remodeling and modernizing of old barns and other farm buildings. At Reverie Farm the barn shown in the photographs was reconstructed over

the original framework of hand hewn oak, which had stood for several generations on its present site. The entire exterior boarding of the old barn was removed, new foundations carried under the sills, and the framing jacked up into alignment and repinned. New sheathing and a new roof were added, and the interior entirely reconstructed to provide for the farm stock and a small herd of blooded Guernseys on the ground floor, with a huge hayloft and feed bins above. With this as a nucleus, the farm group was developed and expanded by the addition of a new silo, hoghouse, dairy, and other structures. The simplest architectural details in cornices, doorways, dormer windows, and fences, and the clever handling of stone, brick, stucco, and wood, have achieved a picturesqueness that is wholly satisfying without departing from a practical and efficient arrangement.

The happy balance between the service requirements of these buildings and their architectural development to harmonize them with the old Connecticut homestead is typical of the better work being done on large country estates which are operated by business men for their own enjoyment. Remodeling often aids in retaining a pleasing local flavor which adds to the success of the group in a manner attained only by exceptional skill when entirely new structures are designed.

It is not always practicable to make use of a nucleus of existing buildings, and often estates are created on wholly undeveloped land. Under such circumstances the owner's first problems are to define the general character and size of his buildings and then to consider their materials of construction and equipment.

Frame construction will always have a predominant position in the erection of most farm buildings due to its low cost, ease of construction, and adaptability to every problem, from a simple poultry house to a huge stock barn. When proper attention is paid to the use of sufficiently sturdy members, suitably braced and pinned together, such buildings will stand for generations. However, it is important that wood timbers be protected from rot by elevating them above ground level on well constructed foundations and by providing adequate ventilation to enclosed spaces where otherwise dry rot might occur. The exterior walls in frame construction may also be of wood, consisting of sheathing, building paper, and shingles or clapboards. They may be of stucco over sheathing or insulating board, or even may have a stone or brick facing. A new and economical method of constructing a masonry exterior wall over wood frame employs a special wire mesh which is designed as a stucco base and which has a heavy damp-proof backing. The brick or stone facing is laid up against this reinforcing material and the mortar used in the masonry joints is bonded into the wire mesh. This strongly ties the facing to the framework, reinforces the masonry, and aids in damp-proofing and insulating the wall. The same material also is used extensively for stucco construction, with or without a wood or insulating sheathing. Where a more permanent and fireproof type of construction is desired, hollow tile, brick, cement block, or stone are logical materials. The hollow tile can be used alone, employing forms which have an attractive texture and color, they may be used with a stucco exterior surface applied directly to the block, or they may be used as a backing for a brick exterior surface.

Brick walls, if not employed with a hollow tile or frame backing, may be laid up solid, or the newer type of hollow wall construction, which is both economical and entirely suitable for farm buildings, may be adopted. Cement block has arisen from its lowly place and is now available in forms which may be laid up to give the appearance of cut stone work, having perfectly plain faces with only a slight emphasis to the joint lines. A very attractive series of buildings has been erected of this concrete block, in which the material was subsequently whitewashed, producing an effect of old stone construction. Round field stones are very difficult to lay and do not always produce a stable or attractive wall, but when stone can be secured which has a natural cleavage in flat planes, it produces an effect seldom equaled by any other material.

Reinforced concrete has been used to a very limited extent for important farm buildings, but is excellent where fireproof construction is essential.

The prominence of the roofs of farm buildings demands particular care in the selection of attractive materials, which may be slate, clay tile, cement tile, composition asbestos or asphalt shingles, metal covered shingles, sheet metal such as zinc, copper, or the better qualities of painted tin with standing seams, or stained wood shingles. The choice of these materials largely depends on the architectural character of the buildings and the necessity for harmonizing them with the construction of the residence.

RICHARD SOUTHALL GRANT, PHOTOGRAPH

Above. The farm group at Reverie Farm is tied together with board and spindle fences of informal character. The farm manager's house, at the left, is typical of late seventeenth century Connecticut architecture

Below. A general view of the farm group at Caumsett Farm, the Marshall Field estate, Huntington, L. I. John Russell Pope and Alfred Hopkins, associated architects

Within the farm buildings, the selection of materials should be governed by similar thoughts of balance between practicability and luxury. Appearance is usually satisfied when the materials chosen are well adapted to their functions.

In most farm buildings a concrete structural floor is desirable if the floor can be laid directly on the ground. Elevated floors are usually constructed of wood, using a solid plank or a maple or other hardwood finish floor. Concrete has many advantages of durability, ease of maintenance, and cleaning, but it cannot be used where animals are kept without a heavy layer of bedding. For this reason, it is customary to use the concrete alone on passageways and in storage and work areas and to use a wood surface in stalls and pens. One of the most satisfactory materials for this purpose is an impregnated wood block, cut with the grain on end. This floor is exceedingly durable, somewhat resilient, waterproof, and has insulating properties which protect the animals from the coldness and dampness of a bare concrete surface. The blocks are not slippery and thus prevent the animals from accidental injury.

The walls and ceilings of stables, cow barns, poultry houses, and kennels should be selected for both their sanitary and their insulating qualities. Wood sheathing, carefully matched and closely laid, is frequently employed, and is entirely practicable above a wainscoting several feet high. Below this point there should be some material such as concrete, hard plaster, tile, or glazed brick which can be readily washed down and which offers no crevices in which dirt or vermin can lodge.

The greatest advances in modern farm buildings have come through improved equipment. A great deal of study has been given to the proper ventilation of structures in which animals are housed, and the benefits derived from these discoveries are of the utmost importance. It is simple to demonstrate that all domestic animals were intended by nature for an outdoor life of considerable activity. When confined within a building, their greatest need is for an adequate volume of fresh air and the maximum amount of sunlight. Ventilation systems have been devised which are automatic in their operation and which entirely prevent injurious drafts from reaching the animals. In a cow barn, louvres or fresh air intakes are now installed just under the ceiling line and are equipped with baffle plates to diffuse the air as it enters from the outside. At central points in the interior, ventilating pipes or shafts are carried up to cupolas or modern ventilating devices at the roof line, which automatically establish a constant circulation of air. When properly installed, such a ventilating system entirely removes the objectionable odors normally associated with old-time farm buildings, as well as protects the health of the animals. In fact, a modern hoghouse, properly ventilated in this manner, is as free from odor as the cleanest dairy.

IN THE operation and management of an estate labor cost is just as considerable an item of expense as in any other enterprise. Many labor saving devices are now used, even by the practical farmer, because of their very easily demonstrated economy and value. The up-to-date dairy is replete with labor saving machinery, including automatic milking machines, electrically driven cream separators, modern sterilizers, Babcock testers, butter and cheese making machinery, and similar equipment. A recent development is a portable electric refrigerator which can be trundled into the milking room to receive the warm milk fresh from the cows, so that it is immediately chilled before there is any chance for bacteria to develop.

Sanitation is improved and much labor saved by modern litter-carrying systems which generally have an overhead rail running past the rear of the stalls, on which a dump bucket of some type is operated. The carrier is usually extended to an isolated and fully enclosed manure pit, where the full fertilizing value of the litter is conserved. The latest improvement in this important economic phase of farm management consists of a two-level manure pit in which the lower part is an underground water-tight cistern into which the liquid is drained and from which it is periodically drawn for distribution over lawns or in greenhouses, where its high nitrogen content makes it particularly valuable for promoting the growth of plants.

Among other things, the old farmyard drinking trough has largely disappeared and its place has been taken by individual drinking fountains at each stanchion in the cow barn and at each stall. Even the poultry houses have their separate automatic drinking fountains, supplied directly by a series of pipes so that the old chore of carrying water to the animals night and morning has ceased to exist.

Electric lighting has, of course, entered all modern farm buildings, and in most up-to-date poultry houses night lighting under the control of a time clock has been adopted to increase egg production.

Other types of mechanical equipment of almost endless character must be given consideration by the estate owner, in proportion to the extent in which he develops the various possible phases of farm production. Leaving out of consideration entirely the modern tractor and field tools, there is still the heating plant for greenhouses, brooder houses, and the dairy; the steam boiler for sterilizing and pasteurizing equipment in the milk room; the water supply and fire protection system with its pumps, water filters, and storage tanks; and the sewage disposal plant to serve all of the buildings on the property.

THERE are indeed quite enough problems encountered in the logical and complete development of country estates to engage and retain, with constantly renewing interest, the attention of a successful business man. No longer do intelligent executives retire into seclusion to rest and rust. They seek new interests and new problems which give their minds pleasant occupation and keep their bodies in health. The renewed interest in the development of country estates is without question due to the fact that this hobby is almost ideal for the man of large caliber.

If he is of the administrative type he will find that a country estate exercises his judgment and ingenuity in the same way that a successful business does. He will find, in other words, that those qualities in himself which have been developed in the world of affairs are just the ones needed for the successful management of a country estate. And, at the same time, he will find that his new "business" will be giving him health and freedom from excessive worry; while the investment he made in the estate will, almost surely, increase in value with the passing years. Thus, in buying and developing a country estate, the business man wishing to withdraw from the heavy strain of modern commerce will find that he has nothing to lose, monetarily, and everything to gain, physically.

W. K. Kellogg's Arabian stables at Spadra, Calif.

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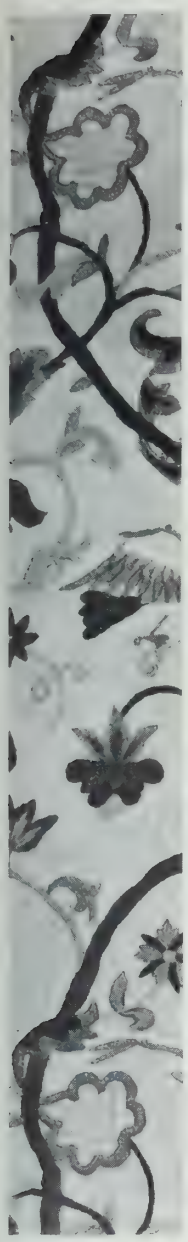

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The peony at its best is so beautiful a flower that it well repays any effort expended in combating the plant's enemies

Avoiding Trouble Among the Peonies

Symptoms and cure for diseases that afflict this "sister of the rose"

by C. T. GREGORY

WHEN I was a youngster we had several plants of gorgeous peonies in the yard. They grew wonderfully and every spring were a perfect mound of flowers. But the ants were thick on the gummy buds. One day I came home from school and could not resist the temptation to take a deep sniff at one of the flowers. Immediately my nose seemed afire, and I ran into the house crying to mother that I had a nose full of ants. But I soon found out the ant bites were red pepper that mother had sprinkled on the flowers.

But anyway ants are common on peony buds, and many people are certain that it is these bugs that cause the blasting. However, the bud blasting of peonies has nothing whatever to do with ants—a fungus is the guilty party.

Long before the buds appear the fungus will be present on the leaves or the stem, and it will continue its killing long after flowers have gone. This bud-blighting, stem-rotting, leaf-spotting and root-rotting fungus is known as botrytis. The spots on the leaves have light brown concentric rings in the center with more or less purplish margins. The fungus spreads rapidly and may grow down the petiole into the stem, killing the tissue as it goes. At the base of the stalk more or less superficial reddish purple cankers are formed and at times the fungus may spread into the root, causing rot.

Buds of all sizes are subject to the attacks of botrytis. Often on the blasted

Bud blasting of peonies due to the attacks of botrytis

Below. Leaf and stem spotting that is apparently due to fertilizer deficiency

The effects of botrytis on various parts of the peony plant

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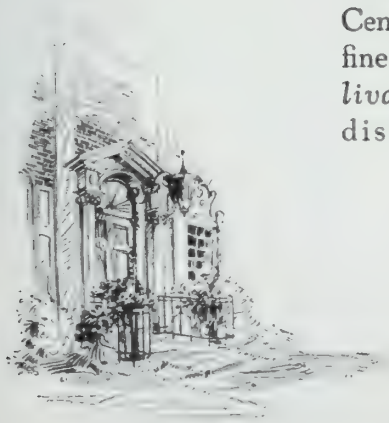

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bud will be a heavy growth of grayish brown mold, the spore stalks of the fungus. If this mold is found at just the right time, when the weather is warm and dry, it is possible to see a tiny cloud of dust drift away from the bud if the stem is suddenly jarred by snapping it with the finger. This cloud is composed of thousands of spores of the botrytis and illustrates the way the disease spreads. The diseased stems may also be covered with small globose hard black bodies, the resting stage of the fungus.

It would seem as if this kind of disease could be controlled by spraying with bordeaux mixture or dusting it with copper lime dust. Some benefit can be derived from this treatment, especially if it is started early, soon after the new growth appears in spring. However, a better method is to cut back all the stalks each fall as close to the root as possible without injuring the new buds. It is also a good practice to take away the old soil down to the root and replace it with fresh clean earth. This is nothing but a question of sanitation, but sanitation is just as important in the flower bed as it is in a sick room and for the same reasons, getting rid of sources of infection.

There are at least two other important leaf spots. One of them (Cladosporium paeonae), causes large spots that are purple on the upper surface and olive brown underneath. I had a nurseryman once tell me that this disease is not serious on one-year old plants, perhaps not even appearing. But it grows gradually worse each year till in the fourth or fifth year the plants are almost ruined with it.

The cladosporium leaf spot. It is olive green on the lower surface of the leaf and purple above

Botrytis leaf spot

The answer to this is perfectly evident. The fungus spores gradually accumulate on the old tops and each year the leaves become more heavily infected. This should teach a lesson of sanitation. Clean up the rubbish and cut the tops each fall.

And then there is a leaf spot that is a dark watersoaked green color, without definite margins. The center of the older spots may become almost black. It is caused by phytophthora sp. From the leaves the fungus spreads into the stem and thence into the roots. This danger makes it worth while to cut off any badly diseased leaves and stems before the fungus has the opportunity to spread into the root. Moreover, it would probably be advisable to spray or dust the plants to prevent the attacks of this fungus.

In certain regions peonies are afflicted with another peculiar spot. The stems, petioles, and leaves are simply freckled with very small raised purple spots. I have never seen an affected plant killed, but the leaves and stem are often badly distorted and plants dwarfed. The flowers do not seem to be hurt, but the stem and leaves with the flower are so disfigured as to render the bloom practically worthless.

We cannot say much about the cure for this trouble because it has not been studied. It seems to be more serious on red varieties than on white or pink and is apparently a disease of the warmer areas. It may be due to a lack of proper

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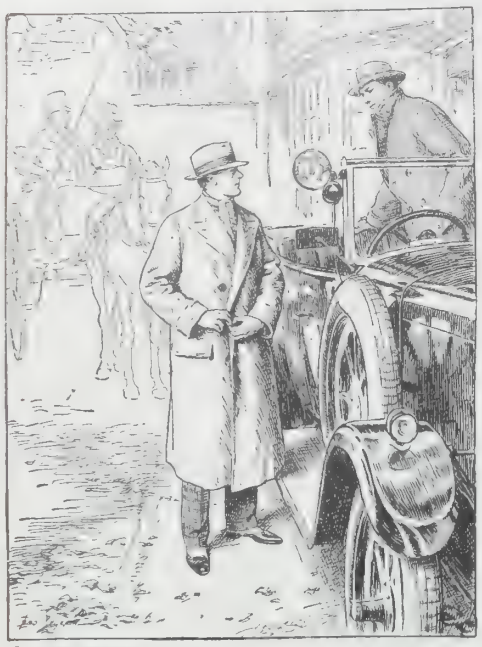

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The phytophthora leaf spot. This disease is also a frequent cause of root rot

fertilizers, and it would do no harm to apply phosphate and potash to the plants.

Sometimes—fortunately not very often—peonies will wilt. The leaves curl up and assume a dead appearance. This is actually a wilt disease brought about by the attacks of a fungus, verticillium, through the roots of the plant. The only control measure to be recommended is the destruction of such a plant. This is drastic but once this fungus gets into the plant there is no medicine known that will stop its spread. The plant will die anyway, so why run the chances of the fungus spreading through the soil to another plant? Moreover, it would not be well to put another plant in its place, at least, until the soil has been soaked with a formaldehyde solution, one pint in fifteen gallons of water.

Peony plants are sometimes dwarfed and bushy. The leaves have a harsh, stiff feeling and when disturbed will rattle instead of rustling. The stems are weak and spindly and no bloom is produced. If left undisturbed such plants usually pine away and finally die.

There are said to be two diseases which may cause symptoms almost identical with those described. In the one case nematodes will affect the plants in this way. These little worms cause numerous knots and swellings on the roots. The other affliction is called "Lemoine's disease" and is said to be quite different, though it is very difficult to distinguish its effects from those of nematodes.

Probably the most practical control recommendation is this: if the plant is valuable dig it up, divide the clump and cut off all the swollen roots, replant in a new place, preferably in clay soil and fertilize the plant with bonemeal. Some growers claim that it is beneficial to soak the affected root a few minutes in a one per cent. solution of formaldehyde (one pint in twelve and a half gallons of water). If the variety is not valuable it will be best to destroy the clump. In any event it is a good idea not to replant in the same place, but if this is necessary first soak the soil thoroughly with a formaldehyde solution (one pint in fifteen gallons of water). Loosen the soil thoroughly before soaking and do not put a plant there for at least two weeks after treating.

The bugs that attack the peony are rose beetle, stalk borer, and oyster shell scale. The rose beetle eats the opening buds as it does the roses. The beetles are clay colored, long legged and about one-third of an inch long. Their control is difficult, but it is suggested that lead arsenate spray to which molasses has been added will be effective. Also it is said that sodium fluosilicate dust is effective.

Stalk borers are striped caterpillars that tunnel into the stem. Cut off and burn the infested stalks or pinch the affected stem to kill the borer. Oyster shell scale is sometimes quite abundant. The cutting and burning of the tops, recommended above for the leaf spots, will also get this bug.

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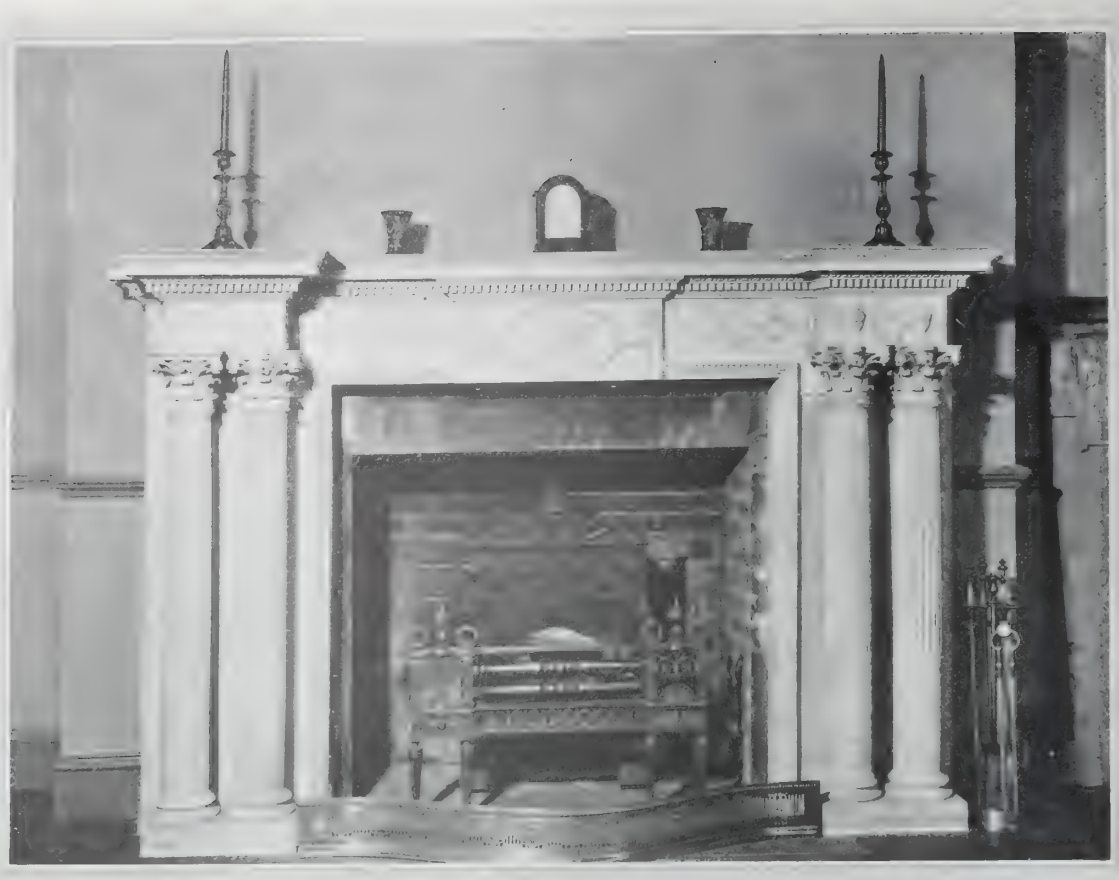


One of the finest mantels which has come to America in many a day is this superb example of Flaxman's art, removed from the London mansion of the Marquis of Blandford. The remarkably fine dog grate of brass and burnished steel was designed by Robert Adam for the Earl of Laidlow

THE IMPORTANCE OF MANTELS

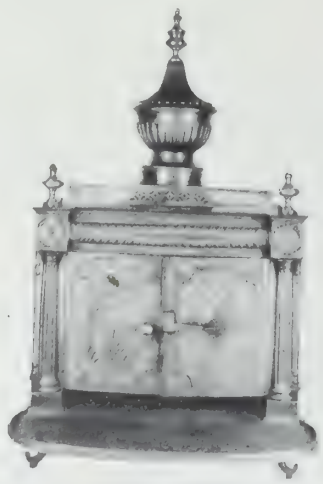
by LEE MCCANN

Photographs from Edwin Jackson, Todhunter and Wm. H. Jackson Company

THE fireplace has been rediscovered in recent years as a decorative and social necessity in the home, although of little physical importance in this day of central heating. At least one fireplace, usually the one in the living-room, is now a part of the plan of every well-designed house and apartment. In country houses there are apt to be more, and when old houses are bought for remodeling almost the first consideration of the prospective owner is how many fireplaces, and what of the old mantels!

The element of style, focus and variety which a good mantel contributes to a room is once more fully recognized and so it is that we now find mantels both antique and modern representing every phase of period styles, awaiting the choice of the prospective home builder.

A curious and interesting situation confronts the purchaser of a mantel, which is not to be duplicated in any other field where antiques are sought. This is the relative cost of old mantels and their



Here is an early Franklin stove with a presence, and not amiss in the best interiors of its period. Note the graceful smoke bell, the brass gallery and the finely wrought sliding doors

Left. A beautiful example of early Victorian carving, from the old Schermerhorn mansion in New York

Right. A modern reproduction of a Georgian deal mantel, with marble facing and hearth

THE finesse of a fine room, the subtle, intimate revelation of its personality, is born of a host of little things—a rare Porcelain Bowl with a few flowers, an ash tray of Jade, a cigarette box, a stately old porcelain or a finely wrought jade lamp. The superb Chinese Art Treasures, transformed by Farmer into exquisite Lamps and artistic Utilitarian Objects, bring into the home those essential notes of colour and beauty which are at the same time living expressions of elegance and sophisticated taste.

INKWELLS	PICTURE FRAMES	ASH TRAYS	WALL LIGHTS
CLOCKS	CALL BELLS	MATCH BOXES	PAPER WEIGHTS
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Chinese Antiques and Arts *Lamps and Shades*

English Period Furniture

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What is Modern Furniture?

THE designs of Danersk furniture are developed with a definite conception of what is most truly modern in home furnishings.

We believe that nothing—be it art, literature, or furniture—can survive from the past unless it has some real meaning in our lives today.

This is true of antiques. The finest are, in a sense, the most modern; they have a beauty which lives today. Otherwise nothing in furniture would become antiquated, and much more has vanished into righteous oblivion than has survived to become priceless.

Every Danersk piece, original or period, is designed and made with this thought: that its character, its grace, its comfort must be in harmony with the modern art of living, must bring an intimate and lasting charm to your home.

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A Franklin stove, dated about 1763, originally from the Tavern on the old Post Road at Brookfield, Conn.

reproductions. Reversing the usual ratio, antique mantels are priced far below their reproductions, sometimes as low as a fifth of what it would cost to make a copy.

There are several reasons for this astonishing condition. Probably the paramount consideration is that since the mantel is strictly an architectural feature, no matter how interesting as art, it is barred by its size and function from the collector's field. No one could possibly be tempted to buy more mantels than he needed. The other reason is the enormously increased cost of materials and workmanship which make it impossible to duplicate old models for a price comparable to the original, especially where some rare marble is employed or where there is elaborate detail of carving.

A mantel, if it is fine enough, may dominate the style of a room. Or else the architecture of a room, and this is more usual, dictates the type of mantel. Just at present there is a great demand for mantels of the Georgian and Louis XV type. Many of the Georgian mantels are of deal, beautifully carved with floral garlands in the tradition of Grinling Gibbons.

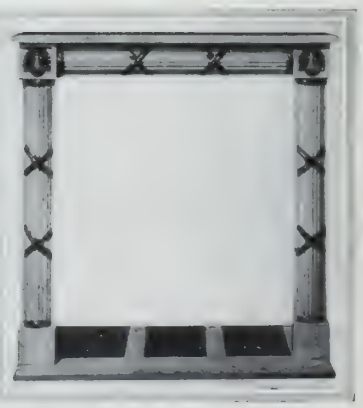
The opulence of the splendid Georgian mantels is particularly suitable to the hospitable, semi-formal interiors of the fine country mansions of America. They lend themselves perhaps better than any other style to overmantel treatments that blend and become part of the architectural lines of the mantel.

Often their design is planned to afford a setting for a fine painting that will contribute a notable piece of color to the room. When this is the case the mantel is of carved wood and may be painted to conform to the color scheme of the room or the soft tone of the deal wood may be utilized to full advantage.

The glacial charm of a white marble mantel, with fire burning in its grate, gives one the sensation of diverse elements in blended beauty—ice and fire. Many striking combinations of black and white that, antique though they are, resemble the work of modernists, are discoverable. The green and ormolu of the Empire, the low toned reds, and dull blacks of the old marble mantels possess decorative possibilities which have never been fully utilized for color and originality.

Take, for example, the charm of Victorian marble mantels which are by no means appreciated as they should be. "They don't like the arched opening," said a dealer of his public, anent Victorian fireplaces. "Why don't they like it," we queried. "Oh, they haven't anything against it," he told us, "but that's how they can recognize it as Victorian and so they don't think they ought to like it." However, in the Middle West Victorian decoration is enjoying a vogue that does full justice to its good points, and some decorators and

Louis XV mantel suitable in line and proportion to the modern apartment



Small Louis XVI white and gilt marble mantel with classic medallions

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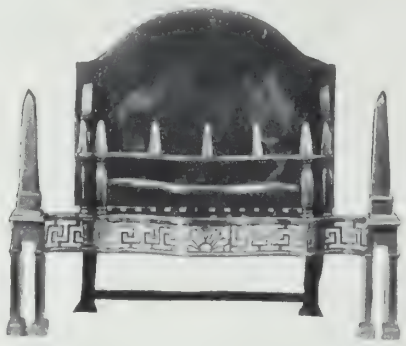
A hand-carved Georgian mantel with engraved brass dog grate of the period, flanking book shelves and comfortable chairs, is an unsurpassed ideal of fireside comfort

dealers in the antique are not hesitating to give the East just a few years before the Victorian mode comes back to its own in this locality as well.

It may seem a far cry from the discussion of formal mantels to the informal comfort of old Franklin stoves, but considerable interest is now being manifested in these humbler members of the fireside, and there is appreciation that they have beauty of the simple practical kind that goes with early Americana. It was the august and statesmanlike intellect of Benjamin Franklin, you know, that invented the Franklin stove in 1743. The early ones are now so scarce that there are almost no duplicates among them, and very few of any kind available, except in reproductions. These stoves are in perfect keeping with Colonial decorations and where it is not always practical to have a fireplace, or until one can be built, a Franklin stove is marvelous to minister to one's comfort without doing violence to one's sensibilities.

There are thousands in use today in country and suburban homes, but few of them are old. The appreciation and search for the old ones is just beginning. Hitherto these stoves have been bought for comfort, but their quaintness and decorative quality deserve recognition also. They are particularly adaptable since they may be set out in a room, as was their original intention, or they may be enclosed and set into the wall, exactly in the manner of a fireplace.



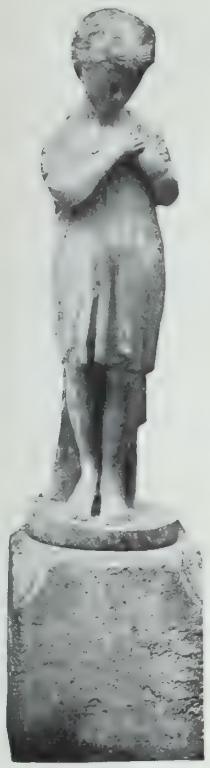
An interesting antique dog grate of brass and steel, designed in a manner that might almost be the conception of a modernist

Regency mantel of unusually pleasing line and simple but decorative carving

A notable Jacobean piece from an English estate near Colchester

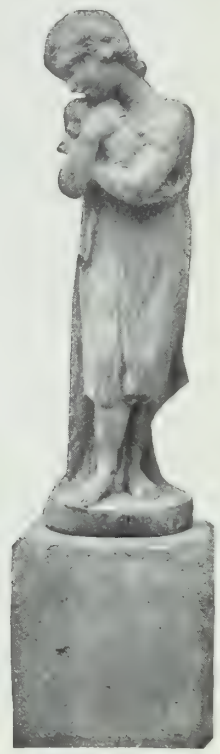
LOUIS L. ALLEN

Garden Lead



No. 3944—Pair of Lead Pets 29½" high. Stone Base 12" high

No. 3787—Lead Kneeling Figure Sun Dial 14½" high, 21½" at base

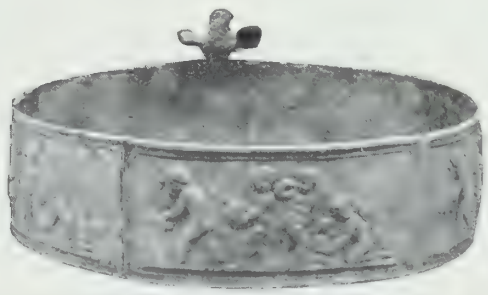


No. 3944—Pair of Lead Pets 29½" high. Stone Base 12" high

WHETHER one's garden is modest or pretentious, formal or old-fashioned, its individuality and attractiveness will be enhanced by the addition of a number of these charming Garden Leads, placed at points of vantage. We have in our Galleries a comprehensive display of these imported Leads, covering a multitude of subjects, and offering a correspondingly wide range of choice. Your inspection is invited.

No. 3606—Lead Boy Tray and Spout Fountain 41" high, 14½" wide

No. 3340—Lead Dolphin Fountain Base 24" high, 26" wide



No. 3834—Lead Circular Bird Bath—5" deep, 16" diameter

No. 3600—Lead Fountain Boy Holding Fish 34" high

No. 3340—Lead Dolphin Fountain Base 24" high, 26" wide

LOUIS L. ALLEN
521 MADISON AVENUE
(Near 53rd Street)
NEW YORK CITY

GARDEN OF SALADS AND SEASONINGS

(*Continued from page 60*)

is tender and delicious—the flavor is a blend of celery and cabbage. Do not plant it until July or it will not head, but grow loosely and immediately run up to seed. It seems especially attractive to cabbage butterflies, and one must guard carefully against the worms. Sprinkle with salt at frequent intervals when moist.

If one has room, I think a few cabbage plants, even in a small garden, most convenient and useful. The humble cabbage is spectacularly exploited nowadays, and, according to the doctors, one's life is endangered by not indulging freely in this vegetable, uncooked! Shredded cabbage and delicate raw carrots put through the meat chopper, make an ideally healthful, vitamine-producing salad, according to the light of present days. Shredded cabbage is also an excellent and flavorsome addition to almost every sort of soup—except cream soups. French cooks have taught us this. Almost every vegetable and meat soup, in that land of good cookery, includes shredded cabbage liberally.

Luckily, a row each of carrots, beets, and onion sets take little room. These are both salad and seasoning vegetables, delicious and valuable alike in the former and in soups, savories, etc. Select and plant French forcing (early) and Danvers Half-Long (all-season) for your two varieties. Sow the former fairly liberally and the latter very sparsely (it always seems to me that twice as many seeds germinate as one plants!) in a four-inch-wide drill. Thin for use when at little-finger size, pulling out the largest consistently. Planted and pulled in this way, one row will yield an incredible number.

Beets germinate less reliably; sow liberally, thinning them at intervals for greens. Tiny beets are most delicious in salad. A row of onion sets may be put almost anywhere, as they take little room and are soon out of the way; also plant onion seed, if space allows. Do you know that you can transplant the thinnings successfully? Leeks are not often found in the ordinary home garden, but are milder and of a more delicate flavor than onions, and very hardy and easily grown. Sow a drill in April, and transplant to six inches apart in July.

A couple of sweet pepper plants are most useful, both in salads and for flavoring—include a hot pepper if possible.

Celery takes lots of room and is prohibitive in the small garden; if one can manage it, there are few garden products in the way of extras that are more useful, as a little celery, raw or cooked, is delicious in salads and savories. We find that two or three plants, not banked or blanched, but supplying leaves and sprigs to be minced and used as a flavoring, are most valuable.

Fennel is greatly stressed in Italy as a salad plant, and is also stewed and creamed like celery. Sow in the coldframe, transplant to open in June, nine inches apart. Keep well watered, and bank and blanch like celery. Omit from the small garden.

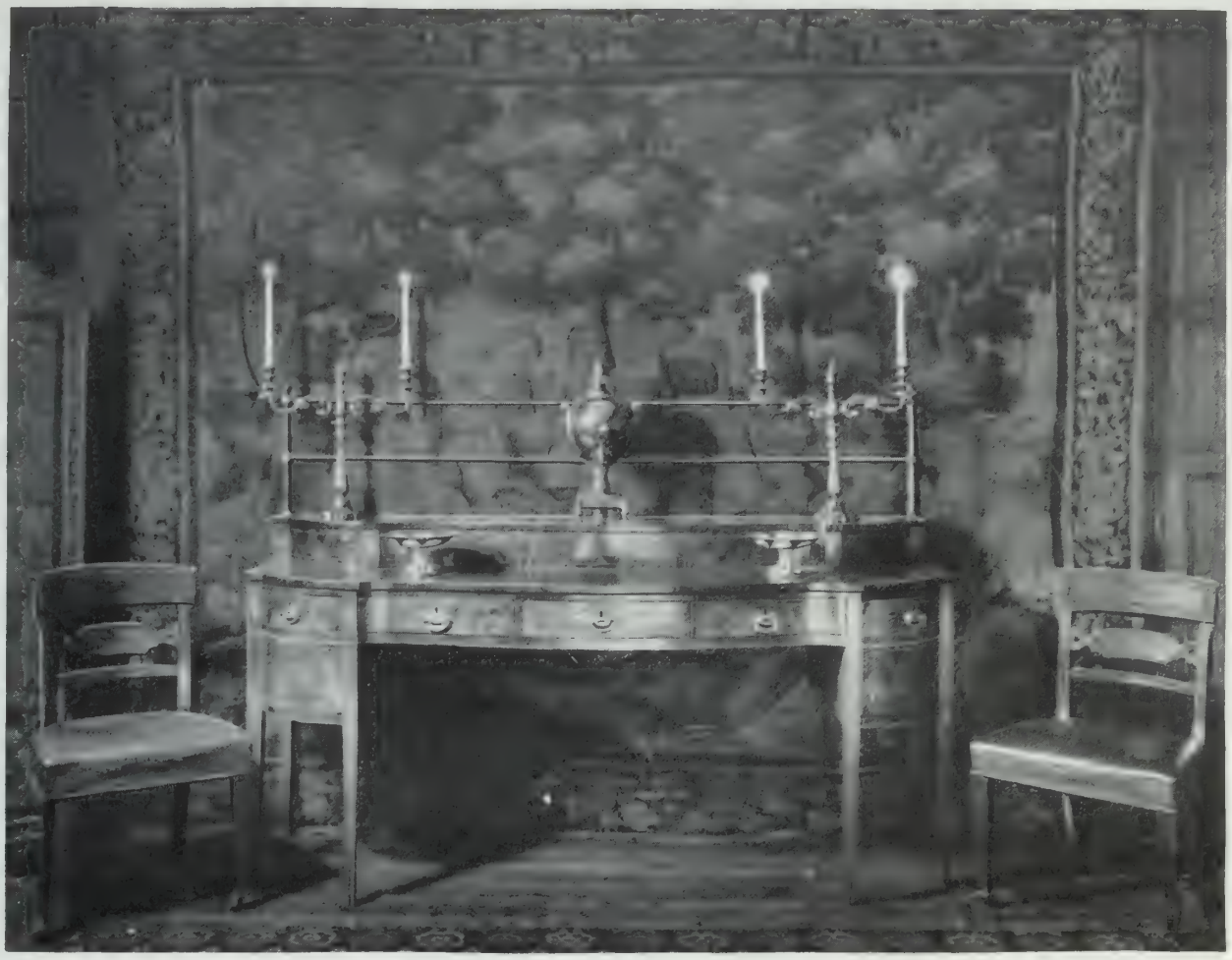
Upland cress is a useful salad and decorative plant. Its season extends into very cold weather—in fact, it often winters. Even two or three plants will furnish frequent and piquant garnishes. Plant rows of radishes at any time—or, mix seed with that of carrots, parsley, etc., and pull out when ready.

Savory herbs for seasoning and spicing are many, but those most valuable are not too numerous to be included in the small garden. Sage is my first choice. Fresh sage in stuffing and dressings has a very different flavor from the purchased powdered article. We also find it delicious, freshly minced, in cottage cheese. Parsley is of course a must-have. That and the valuable chives may be used as all-season borders—useful and ornamental. Take up pots of both for winter. Mint, also, is invaluable in summer drinks.

Caraway we became newly enamored of in England, where the spicy seed-cake delectably accompanies afternoon tea. We have adopted this sweet as a standard tea-cake. Gather and dry the seed, store, and add to cookies, cakes, etc.

Lavender should be included in more gardens, both for the delightful perfume of both its fresh and dried blossoms, and for its beauty in the garden and in floral arrangements. It is a very lovely feature in English flower, vegetable, and combination gardens. Lemon verbena has no culinary virtues, but may be included, if possible, in any garden of fragrant herbs. The perfume of both fresh and dried leaves is delicious and permanent; and sachets made of the latter are delightful among linens and lingerie.

Our grandmothers used to disdain all (*Continued on page 118*)



Antiques that Graced A London Guild Hall in 1775

When the Grocers' Guild in 1775 ordered these fine, sturdy chairs for their great hall, little did they dream that the year 1929 would find them still ready for service and enjoyment. Yet here they are—a dozen of them—in the antique collections of *Lord & Taylor*, where with the beautiful Sheraton sideboard illustrated, they form part of a great assemblage of rare antiques, rich in historic charm.

EIGHTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK

SHOP WINDOWS OF MAYFAIR

BY

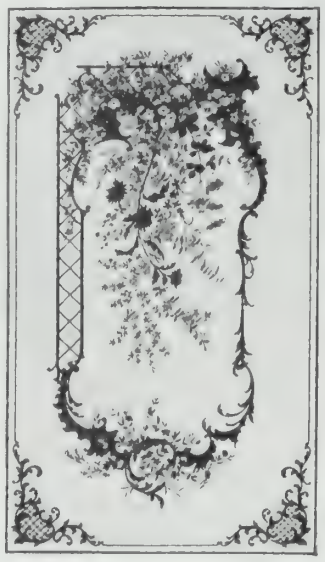
SHIRLEY PAINE

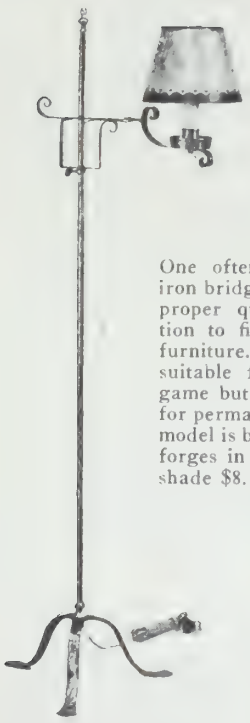
This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

In this March number we show some very new and different articles for Country Life readers. The "useful" articles really work, and are not merely gadgets to catch the eye but never do the things they are intended to do. Not only have we tried to show unusual things in the Shopping Section but our advertisers have also tried to offer pertinent subjects for their space. Might we suggest studying them each month? It is through their courtesy that we are able to find new and charming things here every month, manufactured both here and in foreign countries.

This is what I call the occasional lamp "Special" of the month! Base is an Italian pottery vase handpainted in flower bouquet design in mellow colors on a bisque background. Handpainted shade to match; black lacquered wood base and cap. Electrified with socket and cord, $4.50 complete, postpaid east of Mississippi.

I have never seen a more graceful lamp than this one by the famous artist Garrett Thew. The base is of three seagulls cast in solid brass with wingtips touching and joined! Hand painted parchment shade to harmonize, 14" diameter. Your choice of polished brass, nickel, or *verde* bronze finishes. Lamp $11.70, shade $13.





One often wants a wrought iron bridge or reading lamp of proper quality and construction to fit in with other *fine* furniture. Many lamps are suitable for a casual bridge game but are not rich enough for permanent decoration. This model is by one of our foremost forges in the East. Lamp $19., shade $8. By express collect.

The latest rule in smart decoration is "Style your windows! . . . These two designs *United Bouquet* and *Chippendale* are handblocked in Italy both sides special linen. Lovely from outside house too. Over 120 stunning designs. Eliminate glass curtains. LEFT: shade 46x82", 52x 105", design 40x68"—$18 and $22.50. RIGHT: Shade 47x92", design 31x77", $19.50. Yellow, green, pink ground. Catalogue in colors shows whole stunning line.

For large fireplaces ordinary fire tools are not much use. Short tongs mean burned fingers; Lilliputian pokers bring singed eyebrows when large logs are shifted. The tong claws really "grab"; log-roller swings big logs yet isn't unwieldy. Both wrought iron. Tongs $10; log-roller $7.50. Del. 100 mi. N.Y.

One of our finest furniture manufacturers has offered us this delightful coffee table with extending leaves at each end. It is not inexpensive but there are good reasons why. Construction is of the best, joints are all pegged with wood dowels and the sturdy honesty of materials and hand-carving makes for lifetime service. You have a choice of solid oak or solid walnut in a fine dull hand-rubbed antique finish that will not easily mar or show fingermarks. Length closed, 25"; with two leaves extended, 45". Width 16", height a convenient 20". Price $58 complete. This handsome unit is but one of hundreds by the same firm and is perfectly at home among the richest surroundings you may be certain.

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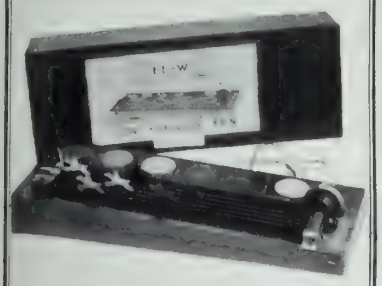

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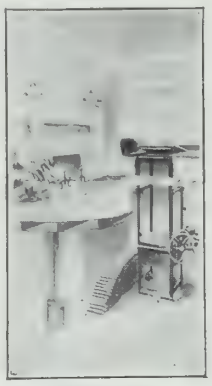

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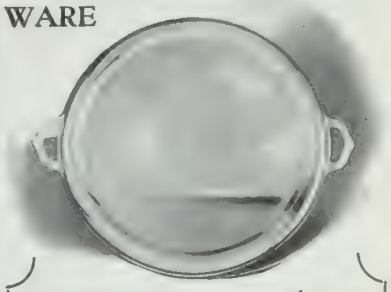

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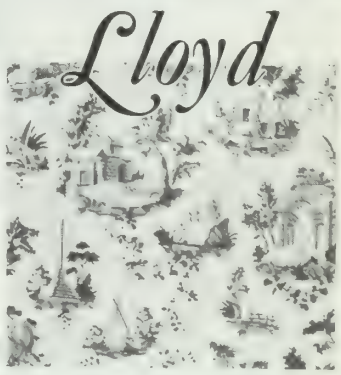

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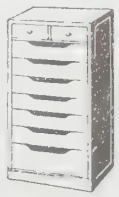

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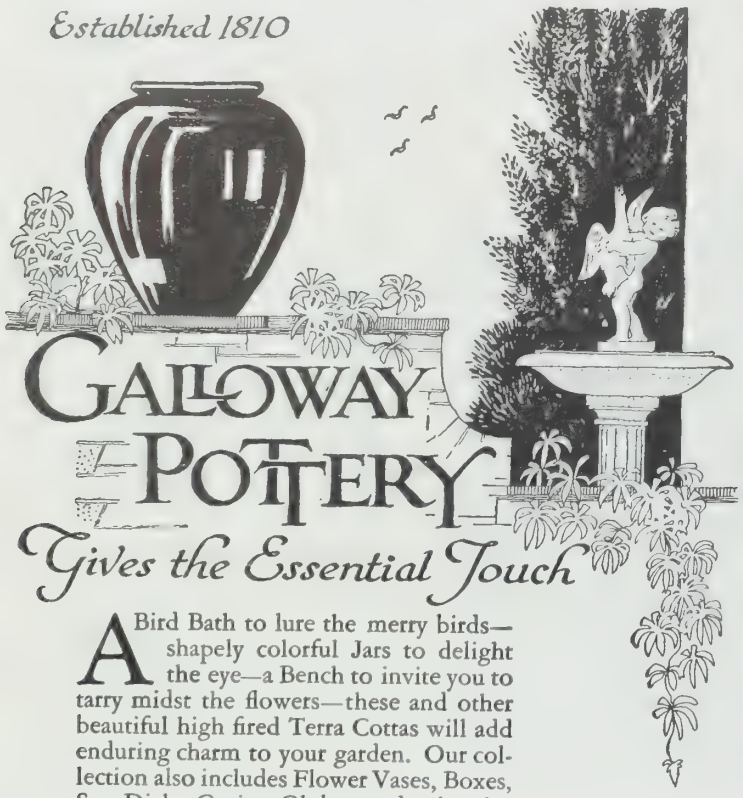

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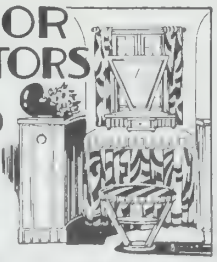

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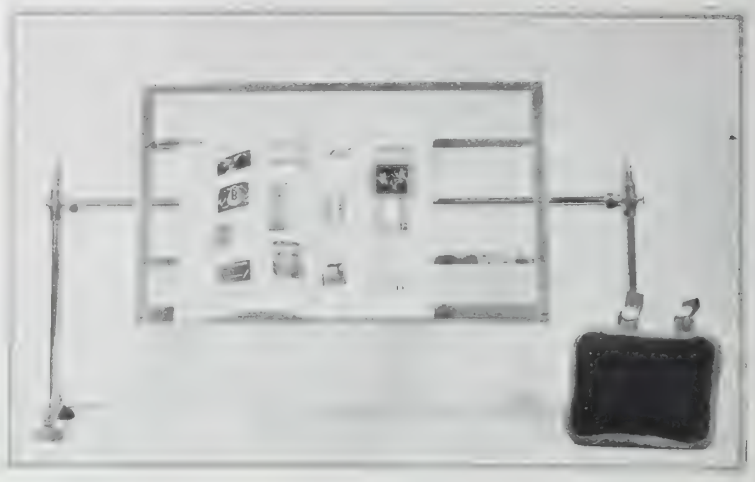
SHOP WINDOWS OF MAYFAIR



We had thrills of joy when this was discovered—now one can put one's favorite novel on a reading rack for the bath! Adjustable to tub size; red, yellow, blue, pink lacquer, $36.50 p'paid. Rubber pillows in two sizes, 10½x12" $6.50 and $7.50 p'paid. Large has butterfly design, small plain. Check to Shirley Paine is all that is needed for prompt shipment.

It is an American Tragedy when our guest catches an elbow in a hangman's noose of percolator wires dangling from some casual light fixture, with disastrous social results. This electrified cart has a built-in double socket and a single long cord to reach the nearest floor plug. It is solid mahogany with a nice removable glass serving tray 18x25". Price $44 del. 100 mi. N.Y.

French peasant furniture is distinctly in vogue. Its mellow woods and strong lines go well in the country house or cottage. To avoid warping of foreign woods this stand has been copied in birch at $24 unpainted, and $31 in antique walnut finish. A small drawer gives it many diverse uses. Fine big catalogue of furniture and interiors $1—refunded on first purchase.

This sturdy ivy stand is from a mountain forge away down in North Carolina and is hand-forged in heavy iron to the "Shepherd's Crook" design. Height 39". Price of $11.30 includes three strong unglazed stoneware pots.

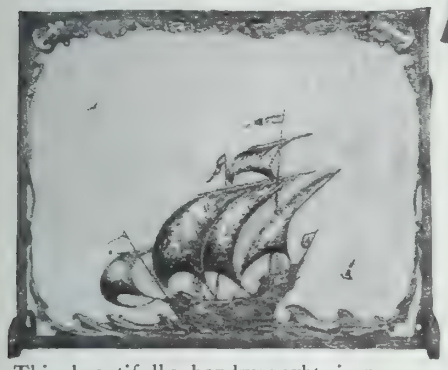
Left: PEACOCK—tin $6, brass $8, pewter, $12.50, height 14"
Center: SHAW—tin $6.75, brass $9, pewter, $12, height 11½".
Right: COLONIAL—tin, $2.50, brass, $3.50, pewter, 8, height 13"; electrified add $3 each.

SHOP WINDOWS OF MAYFAIR

It was a happy day when Tony Sarg designed these two small oval rugs in their bright colors for the child's room or nursery. They are woven nicely and will lend that finishing touch so necessary to complete decoration. One is TINYTOWN, the other DANCING DOGS. Useful singly they are delightful in sets, as there is another one called THE CIRCUS with elephants, clowns, etc. Price $6.50 each del. 100 mi. N.Y.

Royal Doulton humidor with hand-painted hunt scenes by famous English artist, hermetically sealing top. ½ lb. size, $8. Exclusive LMB pipe with corrugated tube really keeps nicotine from stem, finest grain, polished or shell briar, $5. Silk lined poplin pouch bright colors, $5. All postpaid.

The old custom of adding the final touch of comfort to a room through foot-stools has returned. This graceful Empire reproduction in solid mahogany with denim cover can be upholstered locally at small expense to match your scheme. Size 9x14", $9. Write for fine catalogue of other attractive reproductions.



This beautifully handwrought iron fire screen at $75 is shown here merely as a typical example of the usual work done by a firm of Boston craftsmen. Besides a comprehensive catalogue showing smaller items, they are prepared to do special work to sketches and quote prices on any wrought designs. Write me on this.

A National Academy member has brought out a series of linoleum blocks in charming subjects, three of which are shown here: Old North Church, House of Seven Gables, and Wayside Inn—now famous property of Mr. Henry Ford. They are handblocked on soft white paper, mounted on mat and signed by the artist. Print size 3¼x5⅜, mat size 5½x7½". Price $1 each, postpaid.

We still have snappy days for open fires. For those who can't get driftwood we have a new idea for duplicating the effect with any kind of wood. The name of the product is nothing less than *Dancing Fairy Lights*, and consists of small pine cones, moss and bay, saturated with chemical which gives off every color of the rainbow. $2.25 per box p'paid east of Miss.

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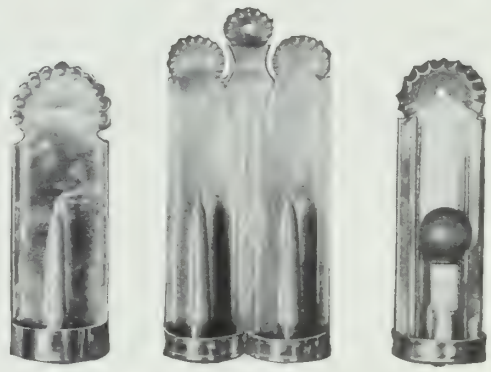

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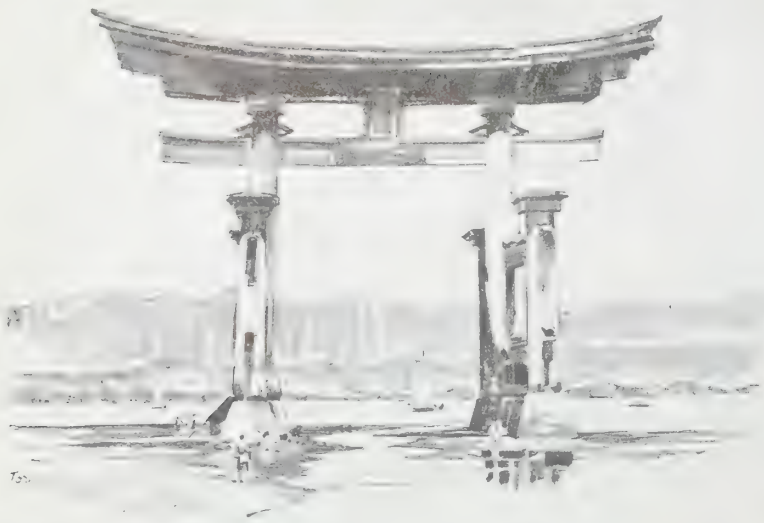

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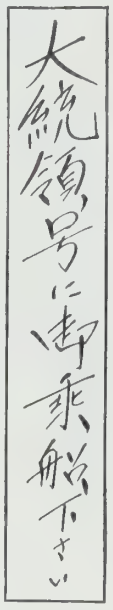

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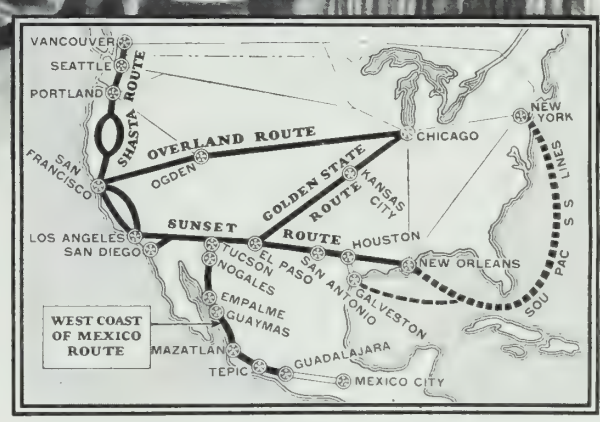

PICTURESQUE in gay-colored blanket, wide-brimmed sombrero, and sandals, an Indian boy strolls beside a great wooden-wheeled, ox-drawn cart. Not far distant the lazy splash of a fountain catches the sun from a white adobe wall that only Spain could have inspired.

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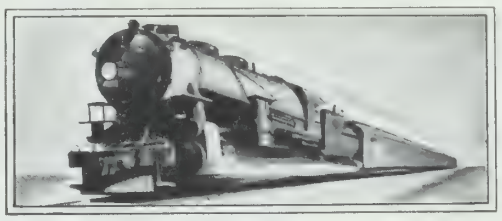
Come, just as this land is awakening. Before sightseeing buses crowd out the old-world carriage. Even now the tractor crawls past the oxen and wooden plough. Find now, for yourself, the ruins of a civilization history has never chronicled, the Aztecs and Toltecs—the markings of Spanish Conquistadores, who with Cortez lashed this land for gold. Dine in the open garden-patio of the Old World cafes before they are rebuilt for the Americano soon to come.

Your comfortable trip down the West Coast will seem a swift parade of many foreign lands, so startling are its contrasts. At Magdalena, reached early in your journey, you see the San Francisco Xavier Mission built in 1690, an early link in the California chain. Many other Mexican missions, no less than the famous cathedrals, offer the traveler an interesting study.



In contrast to the ancient missions, a great Southern Pacific icing plant, at Empalme, strikes a modern note. Thousands of carloads of perishables each winter roll through here destined to dining tables in the United States. On down the coast, at times through jungles that will suddenly give way to fields of sugar cane, tomatoes, peas, corn or bananas; or your train will climb mile-high to a plateau where rise cragged mountains and volcanoes. Many miles of road-bed evidence as difficult an engineering feat as the world has ever seen. You'll pause at quaint little cities such as Mazatlan and Guaymas, nestling peacefully to the edge of land-locked harbors. The blue, tropical sea, the long sweep of sandy beach dotted with cocoanut palms make a stop-over difficult to resist.

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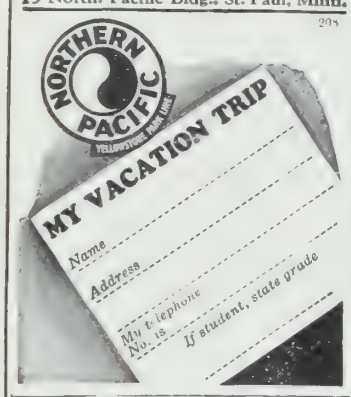

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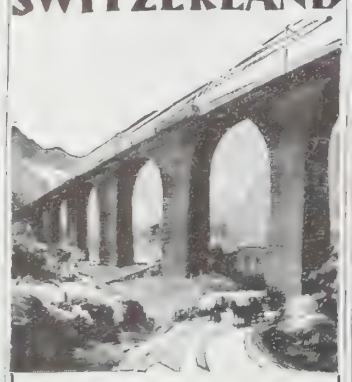

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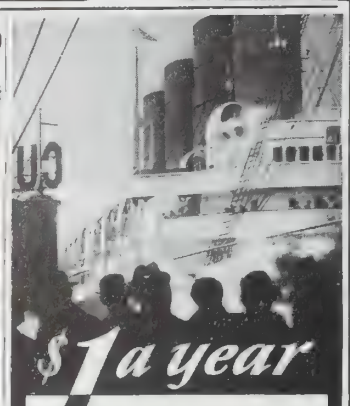

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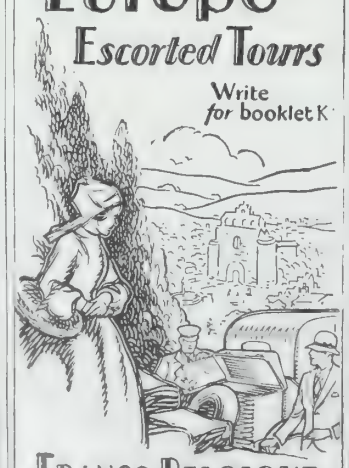

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GARDEN OF SALADS AND SEASONINGS

(Continued from page 100)

horseradish except that grown and dug in their own gardens. Why not include a root in our garden of spices and seasonings? Tarragon leaves add an approved flavor to many culinary combinations, and tarragon vinegar is called for by many recipes. Plants, instead of seeds, should be used; one will do.

The above herbs include all that I consider most useful for domestic use, although I have seen it stated that the subtle flavor that imparts the distinctive taste to the incomparable tomato sauce used in preparing Italian spaghetti is due to the sweet basil used therein. Probably we housekeepers should all include the sweet basil, and try to rival Italian cooks.

If one wishes, however, to stress further the garden of herbs, either for the sentiment suggested by that poetic title, or for the use of its savory inclusion in furnishing flavors for a particularly herb-loving family, thyme (perennial), summer savory (annual), dill (annual) for pickles, and sweet marjorum (perennial) may be added. These dried, and sprigs combined in soup bouquets, a combination of all of these spicy herbs, impart a flavor particularly enjoyed by many in dressings and soups. Thyme is also particularly pretty in the flower garden, used as a border and allowed to stray out over the edges of brick walks. Be careful not to naturalize it too liberally, or it becomes a pest—although a lovely one.

I had almost forgotten to suggest a bayberry bush, which may be included very ornamentally in any shrubbery. Bay leaves, used very sparsely, are invaluable in soup stock and canned tomato pureé. The bush is fragrant and beautiful, and the silvery gray berries are lovely as a winter house decoration.

THE GARDEN OF THE MOON

(Continued from page 63)

fragrance to our passing feet, may be in itself a thing of charm. Creeping thyme and sweet alyssum, Sedum spurium, Dianthus arenarius (in a hot sandy crevice) Gypsophila sundermanni, creeping phlox The Bride, Veronica peduncularis, Saxifraga tenella, S. tolmiei and the variety Apple Blossom may be planted in the chinks. Toward the outer ones, Dianthus plumarius Mrs. Sinkins, and leaning over the edges, lemon verbena, lavender, Cedronella triphylla, rosemary, and garden heliotrope to brush in passing.

The night garden does not call for movement as does the daytime one. We pass through it dreamily, and we sit in it much. The seats should be carefully placed to give us just that vista of moonlight and shadows, silver pool, misty blossoms, and twinkling stars that can most charm us. Marble or stone benches, gleaming white against the soft dark shadows of evergreens are the most beautiful to gaze upon, but they are cold in the night air, and they are hard to sit upon. One may carry cushions forth—if one remembers. A bench, too, lacks arms and back that make long sitting far more comfortable. Sometimes a wooden trellis top is made to fit exactly over the colder stone. Again the seat is fashioned of wood and painted white. This gives the same effect in the moonlight as does the stone.

My own garden is a very practical one to fit my own life. It clings to comfort, uses solid oak armchairs painted the same green as the surrounding trees, and softly cushioned backs and seats with oilcloth covered pillows tied firmly in their places. These chairs fade invisibly into the shadows behind them, and the cushions are easily wiped off with a damp cloth. There is a low green stand that holds books or refreshment service, a larger sturdy one for typewriter, dinner, or breakfast tray, both with firmly tied oilcloth covers. And, paradox in a moonlight garden, there is a good small reading light with a shade somewhat upon the lines of a Japanese lantern! But it takes only a single pressure of the finger to darken its light, and a garden is such a gladosme place to labor or to read, even though we talk of a mystic place to dream.

No weeds challenge attention in the moon garden; bold ones are but mystery beckoning shadows, forward dandelions blend with the lawn from which they spring. Stardust and moonshine, all is well with the night garden—peace, memories, mystery, and dreams.

heroic rescuer, says:

Note: Authorities attribute the enormous increase in Cigarette smoking to the improvement in the process of Cigarette manufacture by the application of heat. It is true that during the year 1928, Lucky Strike Cigarettes showed a greater increase than all other Cigarettes combined. This confirms in no uncertain terms the public's confidence in the superiority of Lucky Strike.

The west view of the estate of Lawrence P. Fisher at Grayhaven, Detroit, Mich.

YACHTING NOTES OF THE MONTH

by E. JAMES DEVINE

IT IS not often that a person can command "home, James" and be driven to the doorstep of his house in a boat; yet, judging from many of the waterfront homes which have been built recently, it seems evident that a number of home owners have dreamed this lovely dream. And many of the dreams have evolved themselves into thoroughly distinctive waterfront houses. Lawrence P. Fisher of Detroit, an outstanding figure in the motor industry, lives in such a place.

Mr. Fisher's residence is situated at Grayhaven, Detroit, on a canal which connects with the Detroit River, which, in turn, communicates with the nearby open water of the Lakes. The house is designed in the true Spanish style and is surrounded by palatial gardens in which are bowling greens, a miniature golf course, a swimming pool and tennis courts. What a paradise for the sportsman!

Our interest now, however, is in the west wing of the mansion jutting out into the water. Here the builders have provided three boat wells, the largest of which houses Mr. Fisher's *Margaret F III*, a beautifully built 107-foot cabin cruiser. The two smaller boat wells accommodate two speedy racers.

Right. The Sea Lion Sixty is a beauty. Powered with a 450 h.p. Liberty motor, in a two-step hydroplane hull, she will make over fifty miles an hour

The 124-foot yacht Zapala, *designed and built by Luders for Howard E. Coffin, and used by President and Mrs. Coolidge when they were Mr. Coffin's guests.*

LUDERS
72 foot COMMUTER

TWENTIETH ANNIVERSARY MODEL

Luxuriously comfortable and graceful throughout . . . with accommodations for six . . . the Luders 72 Foot Commuter combines speed with sheer beauty of line and construction. The entire superstructure of the boat is designed to accentuate her grace, and the contour of her deckhouses preserves the swift, low lines.

When powered with two eight-cylinder Sterling Dolphins, the 72 Footer delivers a speed of 25 M P H; with two Wright Typhoons, 30 M P H. Included in her appointments are such modern conveniences as hot and cold running water, electric windlass, generator, and Frigidaire ice machine.

Specifications of this and other Luders craft arranged to meet your individual requirements will be gladly taken up with you by personal conference.

LUDERS MARINE CONSTRUCTION CO.
STAMFORD, CONNECTICUT

TWENTY YEARS OF SUCCESSFUL YACHT BUILDING

"Days we wish would never end . . . ."

Once aboard their Elco, Mr. and Mrs. E. G. Torrence measure distance only in terms of contentment. Nowhere else do they find such complete relaxation, such keen enjoyment.*

THE SARAJO* docks in the beautiful inlet at Mamaroneck, a hundred yards or so from the summer home of its owners. This handsome Forty-Two is the fourth of a series of Elcos (the first a Twenty-Six) bought by its owners within the last few years.

Mr. and Mrs. Torrence are enthusiastic in their conviction that the Sarajo represents not an extravagance, but a sound investment in health and happiness. No taxes, no expensive repairs, surprisingly low running cost. And during the long boating season endless opportunity for outdoor sports, for the most delightful kind of entertaining, for travel in the economical comfort of a compact home on the water . . .

Almost any still summer night finds the Sarajo slipping quietly out into the Sound. For at the end of a city day Mr. Torrence welcomes the instant escape it offers from the discomfort of noise and heat . . . Probably a gay, informal supper aboard with five or six friends. Perhaps, on moonlight nights, a swim, or swift careening on an aquaplane in the Sarajo's lively wake . . .

Cruising is a hobby with this young couple, who make frequent short trips—through the Sound—up the Essex River—around the Long Island shore. Last August, with four friends, they made a ten-day cruise to Nantucket, with shore stops at New London and New Bedford. As delightful a short vacation trip as they ever took, Mrs. Torrence says. And already plans are under way for next summer's cruising. Plans which fortunately need consider neither time tables nor accommodations, but only the whim of the Sarajo's happy owners . . .

Elco
MOTOR BOATS

The history of every Elco boat is as thrillingly individual as the man who owns it. For each owner finds in the opportunity for independent voyaging a constant stimulation and a challenge, and each responds in a characteristic way.

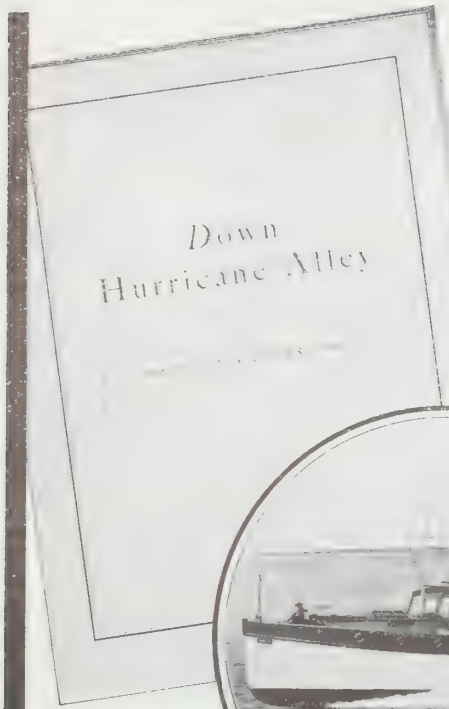
At Port Elco, where we will be glad to receive you at any time, you can get right aboard a Forty-Two (or any other model on display) and make your own tour of inspection. Or we will send you Catalog *S* on request.

PORT ELCO (permanent exhibit), 247 Park Avenue, at 46th Street, New York. Distributors in Boston, Detroit, Los Angeles and Miami.

Plant and Marine Basin, The Elco Works, Bayonne, N. J.

The Elco Fleet: Twenty-Six, $2,975; Veedette, $4,875; Cruisette, $5,950; Thirty-Eight, $10,750; Forty-Two, $16,500; Fifty, $25,500.

**Although this series of advertisements recounts bona fide experiences of Elco owners, the names used are fictitious.*



Write

for a copy of this thrilling Cruise Narrative

FREE

"Down Hurricane Alley" is an interest gripping story of a 700 mile non-stop voyage of a 32' Banfield cruiser. Every page of which teems with the experiences of an amateur crew battling their way through tropical storms and angry seas on a jaunt from New York to Bermuda.

BANFIELD "32"

Powered with
200-H. P. KERMATH
Speed 28-30 M. P. H.
$7950.00

Powered with
100-H. P. KERMATH
Speed 18-20 M. P. H.
$7150.00

Immediate Deliveries

The BANFIELD "32", the world's fastest standardized cruiser, is the unqualified choice of sporting yachtsmen. It's a deep water, all-weather craft having the comforts of a yacht, speed of a runabout and safety of a ship.

BANFIELD SEA SKIFF WORKS INC.
SALES OFFICES AND PERMANENT EXHIBIT
277 Park Ave Bldg. - 502 LEXINGTON AVE - New York City.
PLANT ATLANTIC HIGHLANDS NEW JERSEY
LARGEST BUILDERS OF SEA SKIFFS IN THE WORLD

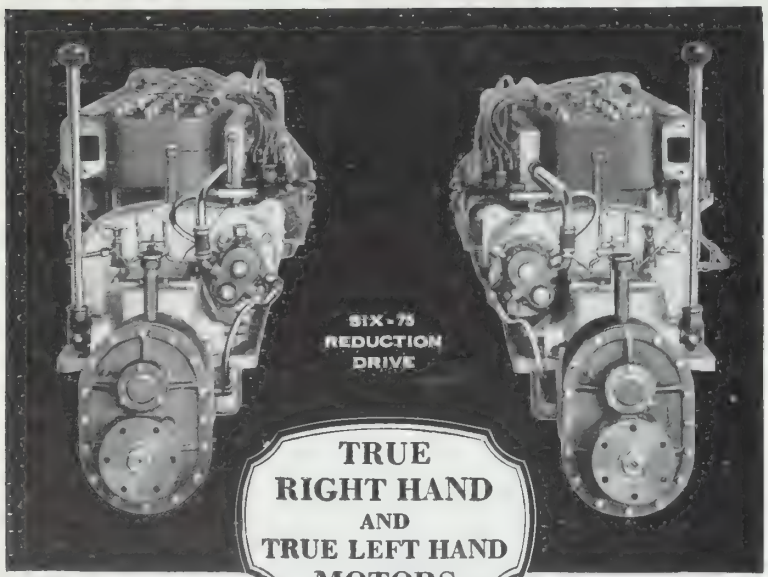
The new home at Grayhaven, Detroit, of the famous speed-boat manufacturer and racer, Gar Wood, formerly commodore of the Detroit Yacht Club. Insert: Commodore Gar Wood

Electrically operated lifting devices are built into the boathouse so that in case of repairs or winter storing the hulls may be raised from the water.

Another distinguished boatman's house is that of Garfield Wood, which is located in the same residential section of Detroit. This house overlooks the lake, is two stories in height, and is built around an immense music room. Georgian architecture is the style, and the material limestone. Knowing Mr. Wood's weakness for the water, the architects incorporated a large boat well in the plans to accommodate his private fleet. From this fleet have come some of the world's fastest racing boats.

WE HAVE long wondered what the outboard motor people would do about the noisy, staccato explosions of their little motors, and at times we have been quite sympathetic with the waterfront dwellers who have advanced such violent protests. The problem of easy starting of these motors has also been one to worry the outboard owner. The 1929 line of Sea Horses, built by the Johnson Motor Company have new features which eliminate these difficulties with comparative simplicity. An under-water exhaust pipe prevents the worst of the noise and furthermore completely prevents the exhaust fumes from getting into the boat. The problem of starting was met by designing a contraption called the release charger. This bit of mechanism releases the compression from one cylinder and supercharges another cylinder with a single stroke of a lever. And starting is an easy matter.

UNIVERSAL TWIN INSTALLATIONS



TRUE RIGHT HAND AND TRUE LEFT HAND MOTORS

2 SIXES
150 H. P.
1,270 lbs.

Direct or . . . .
Reduction Drive

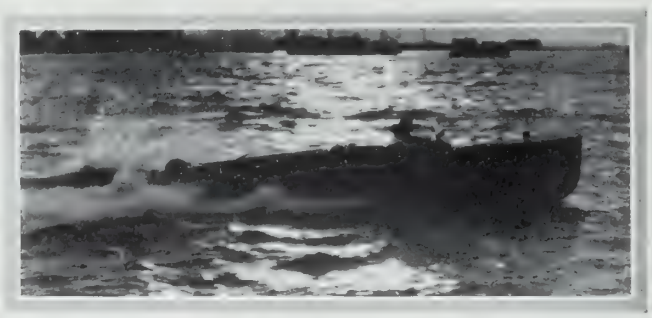
2 EIGHTS
220 H. P.
1,650 lbs.

Write Us For Full Particulars

Universal marine motors

NOT CONNECTED WITH ANY OTHER FIRM USING THE NAME "UNIVERSAL"

UNIVERSAL MOTOR COMPANY Dept. CL-3 Oshkosh, Wisconsin

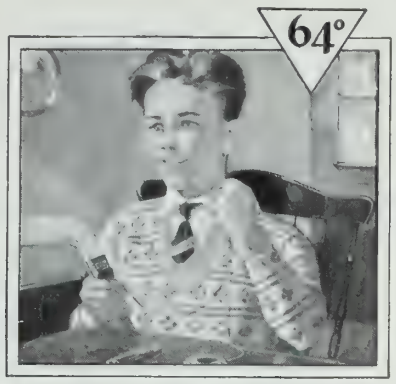


One of the slim runabouts of the Chris-Craft fleet in Miami waters

The 73-foot express cruiser Oheka, *owned by Otto H. Kahn, powered with three 550-h.p. Maybach engines, giving her a speed of 40 miles per hour*

The 47-foot Dorica, *owned by Mr. Charles N. Edge, of Rye, N. Y., was built by Luerssen and is powered by a 550 h.p. Maybach engine*

Baby needs *more* heat



Outdoorsman John insists on *less*...

than You or I desire!

Everybody's Snug...*with* *FINGER-TOUCH CONTROL*

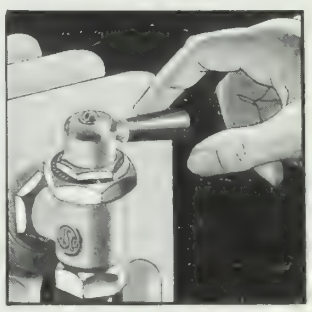
The last slight fault in heating systems has been mastered. Today, for your next home you are invited to select the system that provides each room with *heat on tap.* The system that delivers locally to each room as much or as little heat as is required, with no effect on the temperature of other rooms. The system that automatically adjusts itself to your hour-to-hour need for heat.

We offer you Hoffman Controlled Heat, guaranteed in writing, for many years. Whether you prefer coal, oil or gas as fuel —no matter what standard boiler and radiators you select—you can add the almost magic equipment that makes it a Hoffman Controlled Heat system.

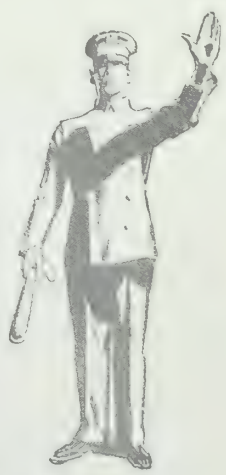
Hoffman Controlled Heat means finger-touch control. The action of the *entire system* centers on the pressure of your finger on the lever handles of the radiator valves. A finger touch commands each radiator to give off full heat, three-quarters heat, half heat, one-quarter heat or none at all. The response is rapid.

Only as the call for heat increases does the supply of steam accumulate. Thus there is no waste. With Hoffman Controlled Heat, even great sky-scrapers are luxuriously heated with a mere pound of pressure. Homes require only ounces. Fuel costs are drastically low, where ounces do the work of pounds, even in zero weather.

Thousands who contemplate building new homes will want to know all about this latest great step ahead in the science of heating. A post card brings you our new interesting booklet in which you will find all the astonishing facts. Address Hoffman Specialty Company, Inc., Dept. F-8, Waterbury, Connecticut, for your copy.



You've seen "finger-touch" control in fine apartment buildings, hospitals, etc. In your new home, you can have this same luxury—with Hoffman Controlled Heat.



HOFFMAN

CONTROLLED HEAT

THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

The purpose of this department is to be of service to the readers of COUNTRY LIFE. It has arranged to supply the informative booklets and free services that are offered by the manufacturer, the decorator, and the craftsman. Much of this helpful information is not accessible to the person who is building or decorating a home, or equipping a country place. The business houses listed will welcome an opportunity to supply this information presented in their booklets by experts in their various lines. You put yourself under no obligation. Select as many as you wish, and order by number only. Use coupon at bottom of this page. Address

Building Service Editor,
COUNTRY LIFE, Garden City, N. Y.

Helpful Booklets for the Asking

ORDER BY NUMBER ONLY, USING COUPON BELOW

Building Materials

1. AMERICAN WALNUT
American Walnut Mfrs. Assn.

2. ENDURING BEAUTY OF KERAMIC TILES
Associated Tile Mfrs.

10. BEAUTIFUL BIRCH FOR BEAUTIFUL WOODWORK
Northern Hemlock & Hardwood Mfrs. Assn.

12. BEAUTIFUL AMERICAN GUMWOOD
Hardwood Mfrs. Institute

14. COLOR IN ASBESTOS SHINGLES
Johns-Manville, Inc.

16. PICK O' THE PINES
Western Pine Mfr's. Ass'n.

20. ANTI CORROSIVE METALS
American Sheet & Tin Plate Co.

21. POSSIBILITIES OF CONCRETE
Atlas Portland Cement Co.

25. HOUSES-SECTIONAL
E. F. Hodgson Co.

26. RADIATOR VALVES LOCKING THE DOOR
Hoffman Specialty Co.

83. THE CORK LINED HOUSE
Armstrong Cork & Insulation Co.

84. THE CONSTRUCTION OF THATCHED ROOFS
Weatherbest Stained Shingle Co.

106. AMBLER ASBESTOS SHINGLES
Asbestos Shingle, Slate & Sheathing Co.

109. THE CHARM OF THE SOVEREIGN WOOD
Oak Service Bureau

111. DISTINCTIVE HOUSES
Indiana Limestone

160. SHINGLE STAINS
Samuel Cabot, Inc.

168. TUDOR STONE FLAGGING AND ROOFS
Rising & Nelson Slate Co.

217. RUST PROOFED
American Brass Co.

219. DURABLE DOUGLAS FIR
West Coast Lumber Extension Bureau

280. THATCH SLATE ROOFS
John D. Emack Co.

318. THE ROOF
Interwoven Colorado Co.

387. FIREPLACES OF TRUE VIRGINIA BRICK
Old Virginia Brick Co.

397. BUILD WARM HOUSES
Samuel Cabot, Inc.

401. HOW TO KEEP YOUR HOUSE YOUNG
Valentine & Co.

404. WALLS & FLOORS
Zenitherm Co., Inc.

407. DEFYING AGE & TIME
Wheeling Metal Mfg. Co.

435. CELLIZED OAK FLOOR BLOCKS
The E. L. Bruce Co.

459. USES OF MINERAL WOOL IN ARCHITECTURE
U. S. Mineral Wool Co.

461. STEEL FRAMING FOR DWELLINGS
Steel Frame House Co.

481. GENASCO ASPHALT SHINGLES
Barber Asphalt Co.

496. BEAUTIFUL HOMES OF CONCRETE MASONRY

497. CONCRETE IMPROVEMENTS AROUND THE HOME
Portland Cement Assn.

503. METTOWEE STONE, FLOORING & FLAGGING
Vendor Slate Co. Inc.

504. INSULATING YOUR HOME

505. BUILDING THE SUMMER COTTAGE
Insulite Company

Equipment

28. SIX WAYS OF MAKING THE CELLAR MORE ATTRACTIVE
The Thatcher Co.

31. MAKING BATHROOMS MORE ATTRACTIVE
C. F. Church Mfg. Co.

32. BATHROOM ARRANGEMENT
Crane Co.

37. RADIATOR FURNITURE
Schleicher, Inc.

39. GARBAGE INCINERATORS
Kerner Incinerator Co.

41. ELECTRIC REFRIGERATION
Frigidaire Corp.

102. WOVEN WOOD FENCING
Robert C. Reeves Co.

138. BEAUTIFUL BATHROOMS
Standard Sanitary Mfg. Co.

141. FENCES FOR PROTECTION AND BEAUTY
Page Fence & Wire Products Assn.

144. THE NEW VOGUE IN AWNINGS
Andrew Swanfeldt

171. WARM AIR HEATING
Kelsey Heating Company

172. A MODERN HOUSEWARMING
U. S. Radiator Corp.

182. ADVENTURES IN COMFORT
May Oil Burner Corp.

185. MANTEL AND FIREPLACE FITTINGS
Edwin A. Jackson & Bros. Inc.

190. MANTELS IN CRETAN STONE
Wm. H. Jackson Co.

196. THE INSTALLATION COST OF PIPE
The A. M. Byers Co.

225. WARMTH AND COMFORT CONVENIENTLY
The Bryant Heater & Mfg. Co.

236. HOME FENCES
American Fence Construction Co.

237. ANCHOR FENCES
Anchor Post Iron Works

269. GOOD LOCKS & HARDWARE FOR THE HOME
Yale & Towne Mfg. Co.,

281. COMFORT HEAT
Burnham Boiler Co.

282. GLASS GARDENS
Lord & Burnham Co.

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Hitchings & Co.

316. BUYING A HEATING SYSTEM
Spencer Heater Co.

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General Electric Co.

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Antrol Laboratories, Inc.

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King Construction Co.

344. STEEL CASEMENTS
J. S. Thorn Co.

349. FENCES FOR EVERY PURPOSE
Brooks Iron Works

352. IDEAL SCREENS FOR CASEMENT WINDOWS
Rolscreen Co.

353. WIRE CLOTH SCREENS
The Gilbert & Bennett Mfg. Co.

371. GOOD TASTE IN GOOD FENCES
Stewart Iron Works

392. BRASS RADIATORS
Rome Brass Radiator Corp.

408. THE ELECTRIC FURNACE MAN
The Domestic Stoker Co.

410. WICKWIRE SPENCER CHAIN LINK FENCES
Wickwire Spencer Steel Co.

417. A NATURAL DUST LAYER
The Solvay Process Co.

418. FENCING, WIRE AND IRON, FOR RESIDENCES, ESTATES, AND PARKS
Cyclone Fence Co.

419. FIREPLACE UNITS
Heatilator Co.

420. EASY-SET KITCHEN AND BATHROOM FIXTURES
J. H. Balmer Co.

422. LOW COST SEWAGE DISPOSAL,
Kaustine Company, Inc.

423. DUMB-WAITERS AND ELEVATORS

424. SELECTING AN INVALID'S ELEVATOR
Sedgwick Machine Works

427. DISTINCTIVE HAND-MADE LIGHTING FIXTURES
Industrial Arts Shop

430. HINTS FOR MAKING WINDOW, DOOR AND PORCH SCREENS
Wickwire Spencer Steel Co.

431. MEDICINE CABINETS
Hess Warming & Ventilating Co.

432. METAL WINDOW CORNICES
Hicks Gallery, Inc.

433. ELECTRIC WIND INDICATOR
Charles E. Lord

436. WROUGHT IRON THINGS
Ye Iron Shoppe

438. KING GREENHOUSES & CONSERVATORIES—PHOTOGRAPHS
King Construction Company

439. GREENHOUSES OF QUALITY
Wm. H. Lutton Co.

440. HOW SHALL I HEAT MY HOME?
American Radiator Co.

441. TYNIETOWN TOYS
Toy Furniture Works

443. PYROFAX DEPENDABLE GAS SERVICE BEYOND THE GAS MAINS
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David Lupton's Sons Co.

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509. EVERGREEN NON-POISONOUS INSECTICIDE
McLaughlin Gormley King Co.

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44. FABRICS THE KEY TO SUCCESSFUL DECORATION
F. Schumacher & Co.

49. WATERPROOF DRAPERIES
Protexwell Corp.

66. THE ADVENTURE OF HOME FURNISHING
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Orinoka Mills

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Standard Textile Products Co.

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Wallpaper Guild of America

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John A. Colby & Sons

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Stickley Brothers Co.

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The Watson Company

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421. THE LUXURY OF CHIMES
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425. BEAUTIFUL FLOORS
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428. ILLUSTRATED BOOKLET
Courtright House

449. A MUSICAL GALAXY
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Federal Radio Corporation

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467. DISTINCTIVE FURNITURE FOR THE LIVING ROOM

468. A DISTINGUISHED GROUP FOR THE BEDROOM
Kittinger Co.,

510. CHARACTER REFLECTED IN A FINE FLOOR OF RUBBER TILE
Goodyear Tire & Rubber Co.

511. JUST WHY THE DE VRY TAKES BETTER MOVIES
The De Vry Corporation

512. ANTIQUE REPRODUCTIONS & ADAPTIONS FOR THE BEDROOM
Charlotte Furniture Co.

BUILDING SERVICE EDITOR:
COUNTRY LIFE, GARDEN CITY, N. Y.

Please send, without expense or obligation to me, the following booklets.
(Insert numbers from list)

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Name . . . . . .

P. O. Address . . . . . .

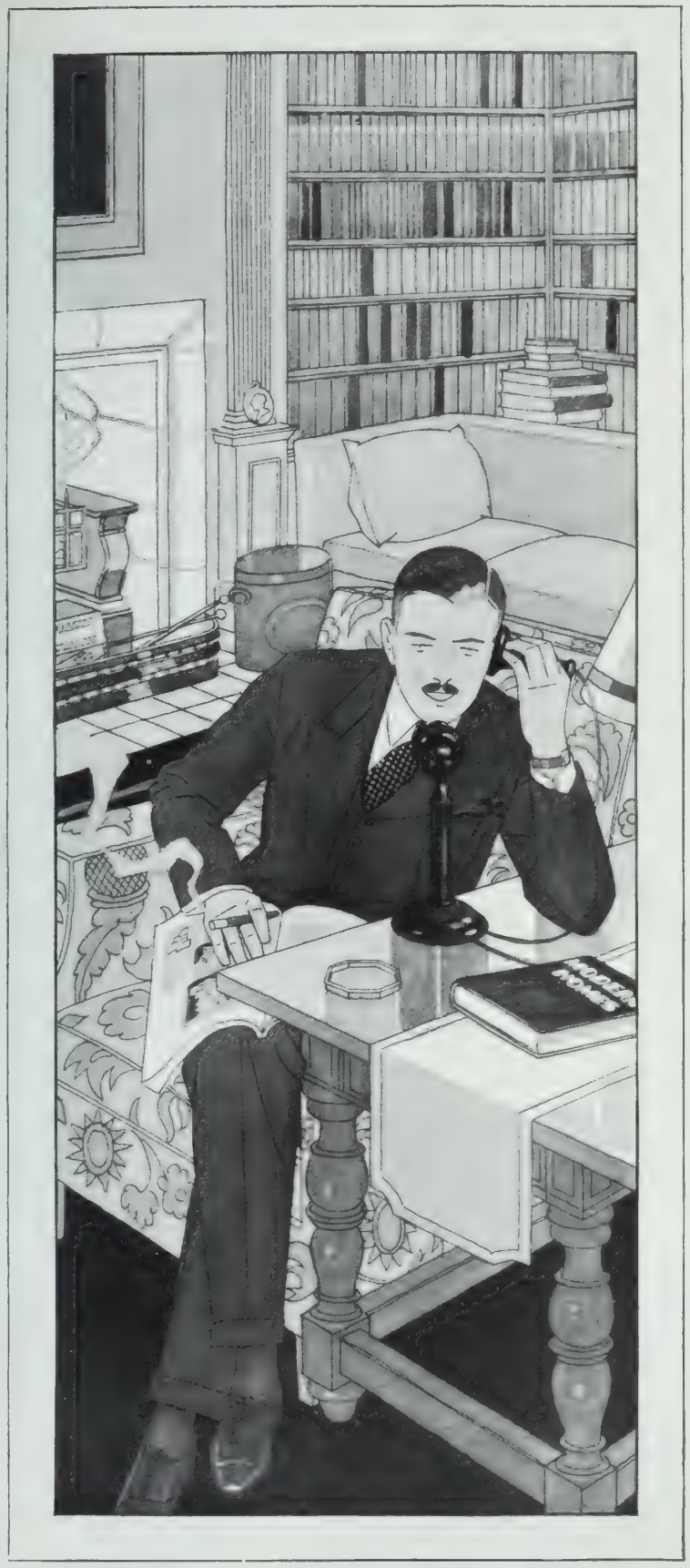
State . . . . . .

MARCH

In sending in this coupon, make sure that the listing of booklets from which you choose is that of the latest issue of the magazine, as COUNTRY LIFE *cannot guarantee the delivery of booklets not listed in its current issue.*

★ ★

Building . . . or Remodeling . . .
plan Telephone Convenience for your Home



Service can be fitted exactly to your personal tastes . . . it will add tremendously to living comfort and appearance

IF YOU are building or remodeling your home this spring, be sure to include *telephone convenience* in your plans. Telephones all through the house, for ease in placing and answering calls . . . sufficient telephone outlets to give flexibility of service . . . wiring and some of the apparatus *built in* . . . these and other features of modern telephone convenience will contribute greatly to the living comfort and smartness of your home.

Telephone convenience can be "custom built" to your individual tastes and requirements. It can be fitted exactly to every household.

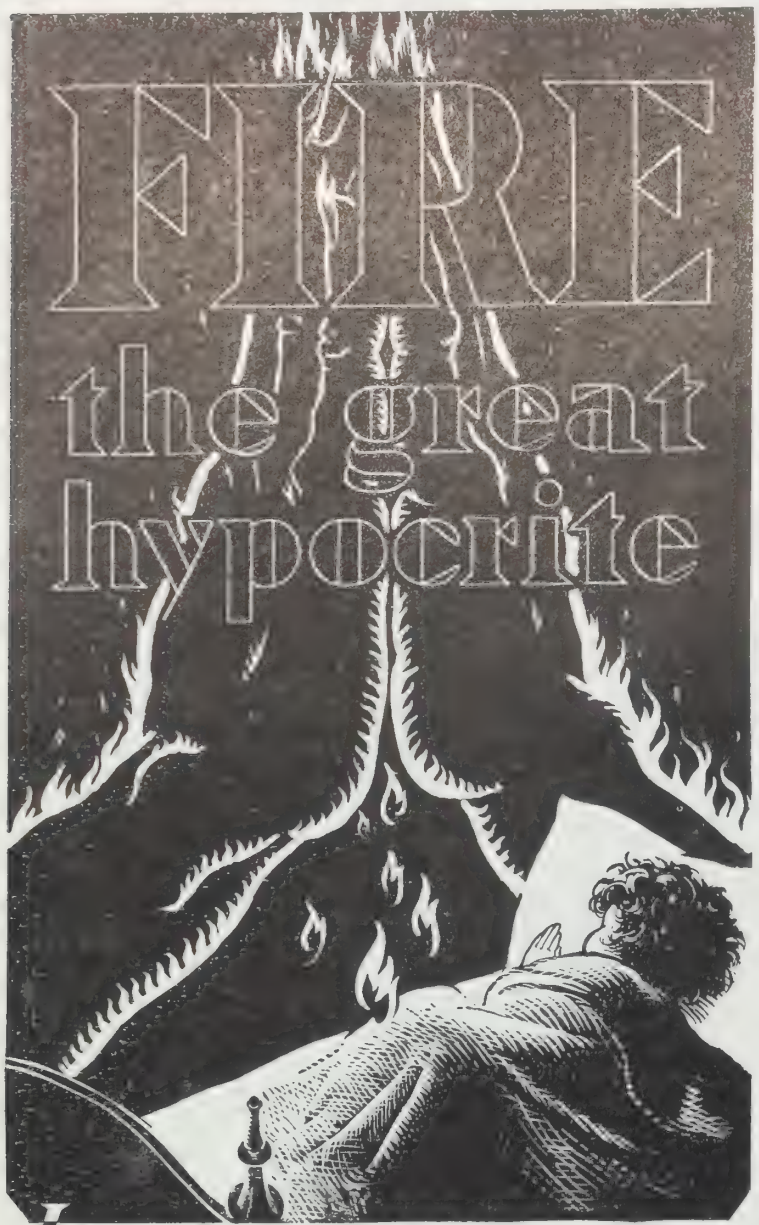
The living room, for instance, suggests itself as a desirable location for a telephone in most households. So, too, do the library, sun porch, kitchen, reception hall and bed chambers. A telephone in the guest room is a nice compliment to your guest. When the basement is utilized as a recreation room or amateur workshop, a telephone adds immeasurably to its comfort. And the servants' quarters should, of course, be equipped so that all calls can be answered promptly.

Two or more telephone lines are desired by many families, for the added assurance this gives that at least one line will be available for incoming and outgoing calls.

And besides the general service arrangements, some people want additional equipment for special purposes. Push buttons and switches for intercommunication among the house telephones. Special bells and other signaling devices for particular uses. Portable telephones which can be plugged in where desired. Switches to cut off bells temporarily. Other switches for disconnecting the servants' telephone temporarily.

It is not at all necessary that you build or remodel in order to have complete telephone convenience. Your local Bell company will be glad to tell you how easily . . . and at how reasonable a cost . . . you can apply this new idea to your present residence. Telephone today for an appointment.

AMERICAN TELEPHONE & TELEGRAPH CO AND ASSOCIATED COMPANIES
BELL SYSTEM



Is she as
"Safe as safe can be"?

Tiny toddlers—knowing no fears—*sure* of everyone's love and care! *Are you sure of their safety when you're away and they are at home?* A moment's thoughtlessness on the part of a careless servant may spell Disaster! A child can't take care of itself in a fire.

Even a tiny fire has ghastly possibilities. But fires remain small if "taken" in the beginning. There is a correct extinguisher for each type of fire—a method of killing the fire before its menace becomes disaster.

You don't have to gamble with fire. Without obligation, we will gladly call and show you how to protect your home...how to put out fires at once and without soaking or staining rugs or draperies.

Write us...or send for "Correct Protection Against Fire"—a complete discussion of how to put out fires. American-LaFrance and Foamite Corporation, Engineers and Manufacturers, Dept. W-3 Elmira, N.Y.

AMERICAN-LAFRANCE AND FOAMITE PROTECTION
A Complete Engineering Service
For Extinguishing Fires

BETTER APPLES FOR EVERYBODY

(*Continued from page 67*)

summer apple for the United States and Canada chiefly because it is above the average in many of its characteristics is Red Astrachan. It is useful as a cooking apple long before it is fit to eat out of hand, and when fully ripe is a fair dessert apple. The trees come into bearing early and bear regularly and abundantly, but they are short-lived and are subject to most of the ills of the apple. The fruit cannot be handled or stored, so that the variety has never become important commercially. Red Astrachan is a Russian apple and was introduced into this country in 1835. Its wide adaptation to soils and climates makes it a popular sort for the home orchard.

Another Russian variety that has found favor for many years, particularly in the colder regions of this continent, is the Duchess of Oldenburg, also known as Duchess. This is still one of the best general purpose varieties of its season which extends from August to September. The fruit is a pale yellow covered with splashes and stripes of bright red and is especially suited for cooking. The trees come into bearing early but are short-lived, and the variety must have the best of care for good results.

One of the most popular fall apples with all lovers of fruit is the Gravenstein with its crisp, tender, sprightly, juicy, richly flavored fruit in season from September to early November. Gravenstein has value as a commercial sort, too, because of its early bearing, productiveness, and good shipping qualities. Unfortunately, it is very exacting as to soil and climate and attains its best growth in only a few localities. It probably reaches perfection in Nova Scotia, where it becomes a winter sort. It has been grown in America for more than a hundred years.

There are now available red "sports" of Gravenstein which are typical Gravenstein apples in every respect except for the solid red color of the fruit.

A variety that should find a place in every amateur collection by reason of its high quality and goodness is the Chenango. In season from late August to November where storage facilities are available, this pale yellow apple with its carmine splashes and stripes is a delight on account of its taste, smell, and appearance. It is too delicate to ship, but no variety will give more pleasure in the home orchard. The trees are early and regular bearers and are usually long-lived.

A popular variety of long standing in this country and particularly well suited to gravelly and sandy soils and cold climates is the Wealthy. The fruits are pale yellow splashed and striped with red and are of good size on young trees. The quality is good, though not of the best, and the fruit stands handling and storage. The season is from October to January. One serious fault of the variety is that the fruits run small and uneven in size as the trees grow older, and there is some loss from dropping. Wealthy is particularly well adapted as a filler among trees of a more permanent variety.

Fall Pippin, particularly well adapted to New England, although it has rather lost favor in recent years, should receive more attention. It is an excellent midwinter variety. The fruit is a beautiful golden yellow with a tender, rich, crisp flesh of excellent quality either for dessert or culinary purposes.

The Snow apple, or Fameuse as it is also called, is especially suited to high altitudes and the northern sections of the United States and Canada where it attains perfection of tree and fruit. The fruit is small and keeps only until Christmas and the trees are quite susceptible to scab and exacting as to soil. However, few apples are more beautiful or more refreshing. It is the parent of a score or more of notable varieties. McIntosh among them.

Thirty years ago the fruit industry received a sensation in the shape of a beautiful new variety called Delicious. This apple won immediate favor among growers and consumers alike on account of its distinctive flavor, good size, and attractive appearance. Delicious has a light yellow skin almost completely overlaid with a dark attractive red. Its season is from December until the last of February.

A new variety known as Sweet Delicious has originated from a cross between Delicious and Deacon Jones. The fruit resembles Delicious in shape and has the sweet, aromatic flavor of that parent. Sweet Delicious will find a place chiefly as a home variety for dessert and baking.

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BETTER APPLES FOR EVERYBODY

(Continued from page 134)

orchards is Tompkins King, better known simply as King. It has few superiors in beauty or quality of fruit, and is always in strong demand on the market. The fruit is a beautiful red on a yellow background, has an attractive shape, and good size. It will keep in common storage until January, and in cold storage from two to three months longer. But King is deficient in several important characters: the trees lack hardiness, healthfulness, longevity, and productiveness, so that few varieties are harder to handle. It thrives only on fertile, well-drained soils and must be sheltered from strong winds.

Another variety possessing excellent fruit but poor trees is Canada Red, in season from October to March. The trees lack in vigor, are uncertain bearers, and are fastidious as to soils.

Jonathan is an old standby that will find favor in every orchard because of its brilliant red color and firm, white flesh with a peculiarly sprightly and refreshing flavor. The trees are generally hardy, vigorous, and productive, and the variety is adaptable to many soils and climates, although attaining its best development in cool regions.

A prime favorite with every lover of good apples and a variety that should have a place in every home orchard is the Northern Spy. Beauty in color and form of fruit with fair size and excellent quality and flavor make this one of the outstanding varieties. The trees are healthy, hardy, vigorous, and productive, although somewhat exacting as to soil. They bloom unusually late in the season, thus often escaping the late spring frosts that reduce the yield of other varieties. Red "sports" of Spy are now available which are typical Spies in every respect except for a solid red color in the fruit. These red sorts should be set in preference to the standard varieties in all new apple plantings.

The very marked preference on the American market for a red apple is thought to be due primarily to a lack of really good varieties of yellow apples that can be grown successfully under as wide a range of conditions as Baldwin in the North and Stayman in the South. A variety that gives promise of supplying a yellow apple of real merit is Golden Delicious. With a season extending from autumn to May, this new variety is described as a cosmopolitan yellow dessert apple of prime quality. It has not yet been tried out a sufficient length of time or under sufficiently varied conditions but it is worth a trial in every home orchard, for the good qualities that its fruit is known to possess.

The Green Newtown, Yellow Newtown, Albemarle Pippin are some of the names applied to an apple of remarkable merit wherever it can be grown at its best. The variety is preëminently an American apple, having originated in this country early in the eighteenth century. It was soon widely established and is now grown extensively in the Hudson River Valley, in the Hood River District of Oregon, and in the Albemarle region of Virginia. The fruit is in season from February to May, and is rated as of the very best quality and flavor.

And now there remains to name but two of the outstanding commercial varieties of the present which also may find a place in the home orchard because of their good cooking quality in the one instance and their general purpose value in the other. These are the Rhode Island Greening and that old reliable, the Baldwin. Both varieties have wide adaptations of soil and climate and have long proved their right to a place in any list of recommended sorts.

A discussion of apple varieties is scarcely complete without at least a mention of crabapples. There are probably fifty or sixty varieties of crabapples, although not more than fifteen or twenty are listed in the nursery catalogs. Every home orchard should have at least one representative of this valuable little fruit. Probably one of the best sorts, and certainly one of the most widely distributed varieties, is Hyslop. In season from late September through October, the fruit is a brilliant dark red in color with a heavy blue bloom.

Thus, one finds almost an embarrassment of riches in apple varieties from which to make a choice for the new planting. The experience of others is a valuable guide, however, and with some knowledge of the varieties in the region where the new orchard is to be set and information on some of the newer sorts, the prospective fruit grower should be able to plant wisely and well.

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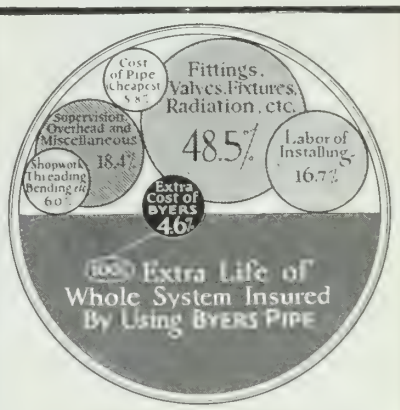

Cost Analyses of 33 Pipe Systems

The diagram shows the relation between the cost of pipe and the other items in an average pipe system. Failure of the pipe carries with it failure and ruin of much more costly materials, and staggering replacement cost. Note the very small proportion of pipe cost to the total cost of the pipe system.

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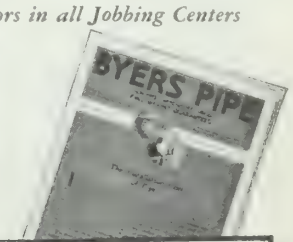

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THE MOCK ORANGE, 1929 MODEL

(*Continued from page 52*)

could be no greater than Avalanche and Conquête; than Avalanche with Boule de Neige or Virginal, and what a delightful thing where one has a background of cool deep green such as a high well-kept hedge of arborvitae, to set out before this, ten feet at least between each shrub, one of each of these lovely French hybrids, so little known as yet to the larger world of gardening? If one had to choose among all these "beauties of the day" however, and could have but one, that one should be surely Lemoine's Virginal. There is no other such bush of white flowers, no other such individual flower in this whole tribe. Seven to eight rounding blooms of the utmost purity at the very tip of each twig; each flower nearly filled with white petaloids; every bud a pearl, and from all this lovely whiteness, a fragrance thrillingly sweet. This is the shrub concerning which we have that lyric sentence of Clutton-Brock's "Not the lilac, not the spirea nor viburnum, no, not even carlesi, but this unmatched, this matchless mock orange from France, Virginal."

It is strange to see in English garden books an aversion on the part of some gardeners to the sweet scent of the philadelphus. Never have I known one with a disagreeable or over-sweet smell; never has this fragrance been anything but welcome to me in the June shrubberies. But one sentence from that enchanting writer on gardens in England, "E. V. B.," sums the matter up for those Islands thus: "Dear syringa, best hated and best loved of flowers. The lovers of it hail its blooming with enthusiasm and break off sprigs to wear as they pass the bush, whilst others will go the other way round to avoid passing near."

A little garden of lilac and mock orange, how easy to create and how charming to watch! Two periods of bloom over weeks of spring and early summer—Syringa oblata flowers as early as May 10th, and philadelphus as late as July 4th. There is no other pleasure like this of collecting hardy shrubs, and perhaps that Englishman was right who said some years since that the older we grow, the more we care for the more permanent garden subjects such as shrubs and trees. At all events, the French and others have, by their genius, given such magic interest to the new forms of philadelphus and syringa that he who sees these things in full beauty for the first time is captivated, carried away by the beauty of them.

Make a good design in oblongs or squares, outline the walks with alternating syringa and philadelphus, though they be tiny. Set the *best;* watch carefully the proportions of your plan; set other spring flowers—crocuses, daffodils, tulips, ending with quantities of Tulipa sprengeri, that glorious scarlet, latest of all tulips—in the open border beneath your shrubs; and from early spring to early summer there is in prospect a time of unmatched and quenchless joy in a succession of flowers as beautiful as they are sure.

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The pink flowers, suggesting the Abelia in form, are borne in wanton profusion

by LEONARD BARRON

The garden page of COUNTRY LIFE *is a regular feature of the magazine, under the direction of Leonard Barron, F. R. H. S., Horticultural Editor of the Doubleday, Doran & Co., publications, who needs no introduction to garden enthusiasts. It is a service page in every sense of the term. Mr. Barron will be glad to hear from those who delve in their gardens—of their problems, their triumphs, their joys, and their tribulations. Here is the place to chat over new plants, old favorites, new methods, or odd experiences, as the case may be. Address Mr. Leonard Barron, Country Life Press, Garden City, N. Y.*

BY THE very nature of things the introduction of novelties is most active in the transitory groups where a variety can come and go in two or three years, and so certain kinds of herbaceous plants, popular for cut flowers, come and go each year. And the mere fact of novelty is often of itself justification for an interest in the particular introduction—although this is not the case with the longer-lived materials. It is strange, however, how conservative the bulk of the community is, even in the obvious. Take the matter of string beans: I warrant that seventy-five per cent. of the people who read these words are still growing beans that have strings in them, when there is not the slightest necessity to do anything of the sort. It is surprising, too, how long it takes to introduce and establish a novelty that appeals purely through inherent merit instead of through some spectacular quality. Even in the latter case, ten to twenty years would seem to be the requirement.

What I have in mind particularly is the slowness of those who own gardens to acquire and try out and learn by their own experience what are the real merits of new claimants, instead of waiting for somebody else to be the pioneer and then accept a common verdict. Whenever my mind turns to this phase, I think of the case of the most floriferous, the most spectacular of all the Forsythias, the one very appropriately known as spectabilis, a form of the intermedia hybrids. If you are planting Forsythia for flower, I can't conceive why any other should be used, because this is the most productive of bloom. Yet it wasn't very long ago that a nurseryman told me that, although he personally had been impressed with this plant and had grown it and offered it, he had had to discard it and consign his stock to the bonfire because the demand was for the older things; just better known. The public wouldn't even accept his word that he had something better. Another nurseryman suggested that the only way to get rid of the stock in such a case was to fill the order for the older, poorer quality thing with the better one, and so get it distributed and really give the customer better satisfaction. There was a certain practical philosophy in this course, but it leads to ultimate confusion; and goodness knows there is enough of that among plant names, and legitimately so because of botanical determinations.

But all this is merely to introduce the subject of the accompanying illustration: one of the really new shrubs, one that has come out of China, by way of Mr. Wilson and the Arnold Arboretum, in very recent years. Kolkwitzia amabilis was discovered twenty-five years ago and, despite its amazing attractiveness, it is as yet barely known even among advanced connoisseurs. At first it was thought difficult to grow; it is a hard subject to propagate in the way that shrubs are usually increased by cuttings. I believe it was Mr. T. D. Hatfield, who is always experimenting, who solved the problem by going back to first principles; the plant can be raised from seed with the greatest ease. The popularity of many a plant stands or falls on the ease by which stock can be increased. The disadvantage of seed increase is that it takes a few years before a sizeable plant is obtained. I think that nurserymen are still propagating it largely from cuttings. Wilson gathered seeds only once, he tells me, in 1901, and all went to Veitch in England. The Arnold Arboretum obtained its plant six years later, from Veitch, and that one is undoubtedly the parent plant of all the stock now in America.

Once sizeable plants are seen and known the Beauty Bush—an apt name indeed—will become as popular as the Spireas, or the Forsythias, or the Weigelas. Plants that I have seen on Long Island, four or five feet high, can hardly be described in other terms than drooping fountains of rose pink bloom. The photographs will convey the message of form and give some understanding of the profusion of bloom, but the color of the bloom and the nuances of shading are entirely absent.

I have heard it said that the name Kolkwitzia is "impossible." Well, that all depends on your racial affiliations. To the Russian, Kolkwitz (the name commemorated here) is probably as euphonious and as easy as Smith or Jones to the English ear.

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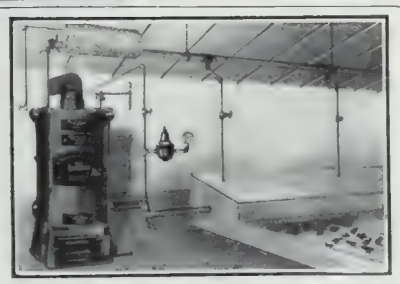

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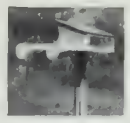

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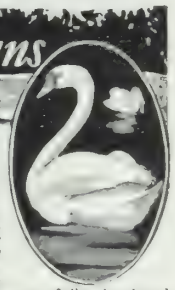

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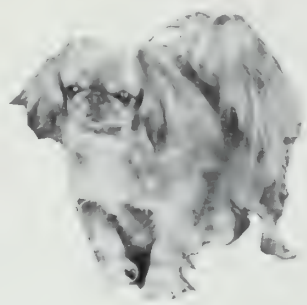
Ulla von Haus Schutting, one of Germany's finest, recently imported by the Kanesburg Kennels

Rita von Haus Schutting, another top quality shepherd, just imported by Kanesburg Kennels, Chicago, Ill.

Above. The beautiful field spaniel head of Wribbenhall Widgeon, Sand Spring Farm Kennels

At left. Another recent importation, English Champion Crackley Style of Strathway



At right. That splendid Peke, Ti Wee, owned by Mrs. Carrie Sass, Rockville Center, L. I.

THE DOG FANCIER'S CORNER

by GEORGE W. R. ANDRADE

ONE of the chief functions of the Kennel Department of COUNTRY LIFE is to attempt to serve the novice with helpful suggestions. With this point in mind, we should like to take this opportunity to discuss the purchasing of dogs.

In our opinion the purchasing of dogs or canine supplies from dog and pet shops is a most dangerous procedure owing to the risk of distemper. Distemper is a very contagious disease and its toll among dogs is especially heavy. Dog and pet shops have a great many dogs coming and going all the time, and it is absolutely impossible to keep them from being a hotbed of this dreadful disease. Quite naturally, any infected supplies purchased in a pet shop might spread the disease to one's own dog. And as for dogs purchased from such places, it is a foregone conclusion that they have been exposed to the disease. In some instances, the dogs are sufficiently rugged, by virtue of their natural resistance, to throw off any serious consequences. In many other cases, however, a few days after they get into their new homes, the animals will become sick and die, or else be pulled through after a long, serious illness.

Apart from this fact, in the majority of instances pet shops are the last places where dogs should be bought. A breeder takes pride in what he breeds; dogs sold by him he likes to have up to the standard. Dogs which fall below his self-imposed requirements are unloaded without pedigrees on the market, and find their way to pet shops from which they frequently emerge with registration papers. Finally, the cost of breeding a good puppy is so high that, if it is to be sold within the bounds of reason, it must be sold without a middleman's profit. Dog and pet shops are usually middlemen. Buy puppies from breeders who have first class facilities for caring for their animals. Their kennels need not be expensive or flashy, but they must be clean. They should provide adequate protection against the weather and they should be equipped with good exercising runs.

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THE EDITOR OF COUNTRY LIFE · (*Reginald T. Townsend*) · *presents*

Every reader of "Country Life" will welcome this collection of Mr. Townsend's delightful causeries on the passing show and things that endure which have appeared in his column "The Editor Looks About." Full of a quiet philosophy and a rich vein of humor, these essays themselves are among the things that will be enjoyed when more clamorous writings have been forgotten.

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A pasture scene at Brentwood, Abington, Pa.

PHOTOGRAPHS BY
H. A. STROHMEYER, JR.

PHOTO BY HILDEBRANDT

Auchenbrain Miss Craigoth, an imported Ayrshire of beautiful quality and type, owned by Strathglass Farms, Port Chester, N. Y.

Imperial Double Chance brought $5500 at B. H. Bull and Son's Jersey sale at Brampton, Ont. A record for a Jersey bull at auction in Canada

Mixtor Thor, a Guernsey bull of much promise recently purchased from the Massachusetts Agricultural College for joint use at Caumsett Farm and for John Clark's herd at Hardwick, Mass.

Above. Winterthur Bess Ormsby Herald, out of Bess Johanna Ormsby, holder of many production records. Winterthur Farms, Winterthur, Del.

Revolutions of Page 2nd, Grand Champion Aberdeen Angus Bull at the International Livestock Exposition, presented by Phil Chancellor to his grandfather Oatleigh Thorne for use at Briarcliffe Farms

PADDOCK, RINGSIDE, AND BYRE

by GEORGE W. R. ANDRADE

SOON the season of sales in livestock circles will begin in a substantial way. Because of the fact that those unfamiliar with the livestock industry know little about this most important subject, perhaps a few words of explanation are in order.

Although breeders sell many leading animals at private treaty, there are a large percentage of them offered at auction. These auction sales are run either by an individual breeder or by a group. In order to assure a good attendance it is desirable that many quality animals be put up. Past experience serves not only as a guide to indicate about how many animals can be sold to advantage but also as to what percentage of cows and what percentage of bulls may be profitably offered. Unlike many an auction sale in other lines, in the vast majority of instances the livestock sales are run in a clean-cut, open-handed manner.

The national auction sales are most interesting. They are held by devotees of several breeds of livestock. Quite naturally the selection of animals to be offered is of prime importance, since the attractiveness of the list will govern the gate. As a general rule a committee, or some well qualified individual, selects from the leading herds of the breed to be offered such top quality animals as are available. Animals not up to a high standard are not accepted for a big sale, as the average price per animal does much to influence values for the year. Those that are accepted are brought to the scene of the auction some time before the date set. They should be in the pink of condition. Interested purchasers come from all parts of the country to view animals brought from almost every state. Pedigrees and records are carefully studied. Every opportunity is given to inspect each consignment thoroughly. Catalogues are available before the bidding which give the pedigree, record and many other points of interest on each animal offered.

For the rest, the sale is run off as any other auction sale is run. All animals offered must be sold and there is no bidding up done except by bonafide prospects. The thing is really a most enjoyable experience and all those who love the country should arrange to be present at some of the leading sales this spring.

We can recommend in the strongest possible terms the National Guernsey Sale, to be held at Trenton, N. J., May 16, and also the Brentwood National Holstein Sale, to be held at the Commercial Museum in Philadelphia, June 6 and 7.

At both these sales many leading animals will go under the auctioneer's hammer. An unequalled opportunity is offered the novice to gain an idea of true type and worth in either breed. Many well versed "old-timers" will be on hand who will gladly talk to those lacking in experience and anxious to learn. It is a most fascinating subject and one the investigation of which, we feel sure, will prove most enjoyable.

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Needless to say, our word is our bond and we guarantee every horse just as represented. A satisfied clientele allows us to give as references those who have had eminently satisfactory dealings with us. Bank references also furnished. Won't you write us your wants?

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Guernsey Auction Sales

Spring 1929

At Trenton Interstate Fair Grounds
Trenton, N. J.

NATIONAL GUERNSEY SALE
Thursday, May 16, 1929

The day following the Annual Meeting of the American Guernsey Cattle Club.

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Friday, May 17th, 1929

Every animal from Federal Accredited Herd and negative to the Agglutination Blood Test for Contagious Abortion.

At Farm, New Rochelle, N. Y.
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Saturday, May 18th, 1929

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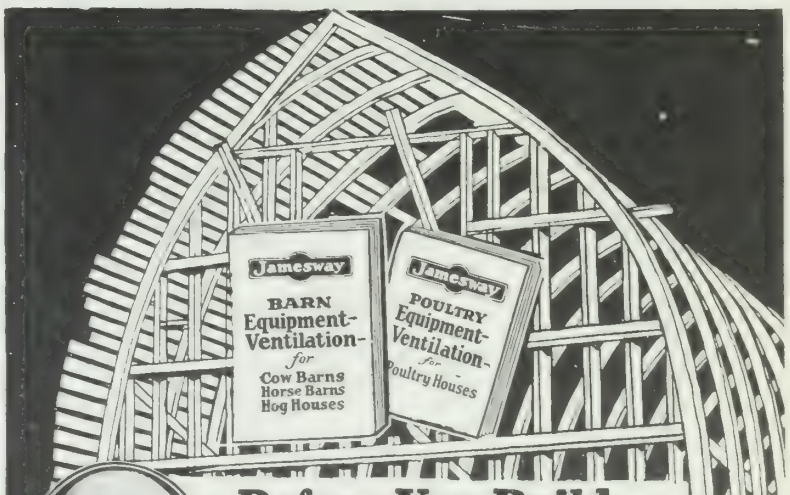

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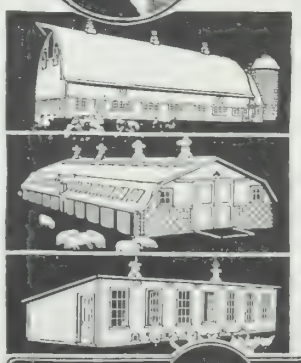

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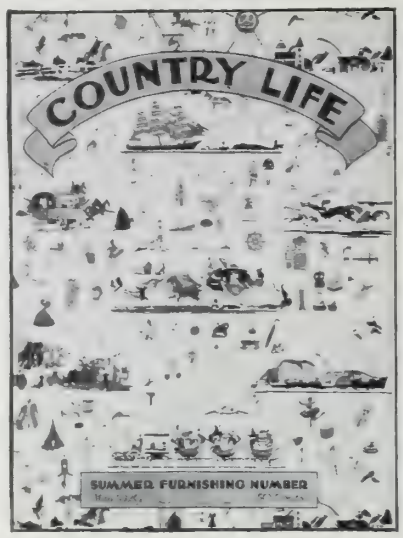


The May cover of Country Life *is a reproduction of a gay wall paper designed by Tony Sarg*

TALK OF THE OFFICE

MAY is perhaps the busiest month of the year in many ways; it is a particularly busy time with the houseowner. There is much to be done with the inside of the house as well as the outside. Possibly the interior needs redecorating and new chintz covers. The outside may need a coat of paint.

And so, we have made the May issue of Country Life a Summer Furnishing Number, although there is a large portion of other outdoor activities.

The keynote of the issue, it would seem, is wallpaper, for wallpaper is at its best in the country house. This note is sounded by the cover, which is a reproduction of a gay paper by the illustrator, Tony Sarg, and by the leading article by Betty Thornley on "A New Note In Wallpapers for the Summer Home." The author has made a careful survey of the new things on the market in the way of wallpapers, and that her research was well worth while is amply proved by the examples illustrated in full color of the new and charming things that are being done in wallpapers. Practicality and readability are combined amazingly in this article.

Then, following this note, the Room of the Month selection illustrates the use of an old pictorial paper and the decorator, Gertrude Brooks, tells just when and where to use these pictorial papers. Furthermore, Margery Sill Wickware, a former president of the Decorators' Club of New York, gives her views on country house decoration. Then there are pages of the newest designs in chintzes and the newest ideas in furniture for the summer porch, some of them embodying the new ideas in modernity. And speaking of modernity, Frank Lloyd Wright, the architect, tells of a building venture in modernism that resulted in an altogether unique and charming house in California. Alfred Hopkins, another well-known architect, tells how the Cotswold houses of England should and can be an inspiration for future American country houses. C. Stanley Taylor, always practical, takes up the cudgels in favor of restoring old houses in his article "Country Homes from Old Houses." His point is well taken, too. As for the garden lovers—and who is not?—there is a splendid article on chrysanthemums by Charles H. Totty, and C. T. Gregory, continuing his series of articles on "The Diseases of Plants," shows how to avoid trouble in growing irises. Mrs. Francis King writes delightfully on "All Virginia Is a Garden." As for planting, the issue contains an example of a lovely country estate full of gracious trees and sweeping lawns that was evolved from a treeless sandy waste—which seems to us a real gardening miracle.

Those seeking a new spot to visit will enjoy the article "The Town That Time Forgot," namely Hildesheim, a quaint medieval town in Germany and they, as well as all dog lovers, will enjoy the artist Enno Meyer's account of a European trip which is called "Dog Days in Europe."

Of course there are pages and pages of lovely illustrations as well as other practical articles.

OUR COVER THIS MONTH

The cover of this month's issue is reproduced from a painting by Horace Raymond Bishop, and shows the Country Life house as it stands completed to-day by the shores of a lovely little lake at Greenwich, Conn. Julius Gregory was the architect.

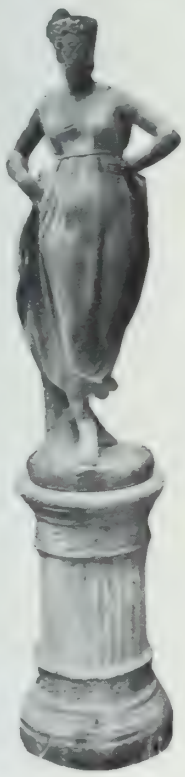
LOUIS L. ALLEN

Garden Lead

No. 3620—Lead Ram's Head Vases in pairs
30" high, 20" wide

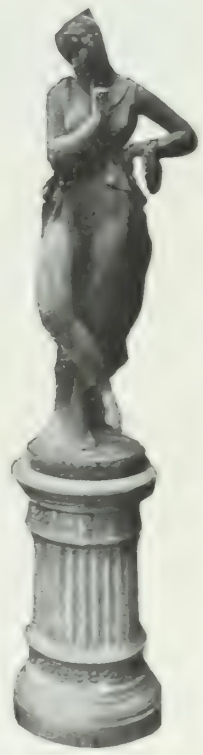
No. 3999—Lead and Stone Wall Fountain—55" high, 45" wide
Cistern 19½" high, 26" wide, 17" deep

No. 3230—Lead Charles Vases in pairs
19" high, 25" wide



No. 3854—Lead Dancing Girl—42" high. Stone pedestal 24" high

WHETHER one's garden is formal or old-fashioned, it will derive added charm and interest through the introduction of a number of these quaint Garden Leads in well-chosen locations. We have on display at our Galleries an exceptionally broad selection of these Leads, which have been imported from England. Your inspection is invited.



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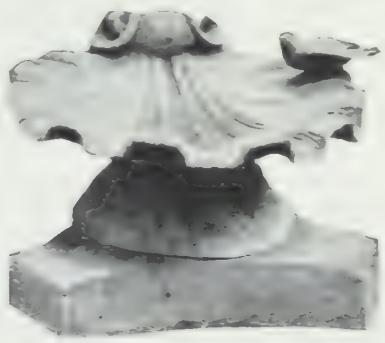

No. 3540—Lead Shell Bird Bath
6" high, 15" Shell

No. 3840—Lead Squirrel. 12½" high

No. 3696—Lead Frog—8" high

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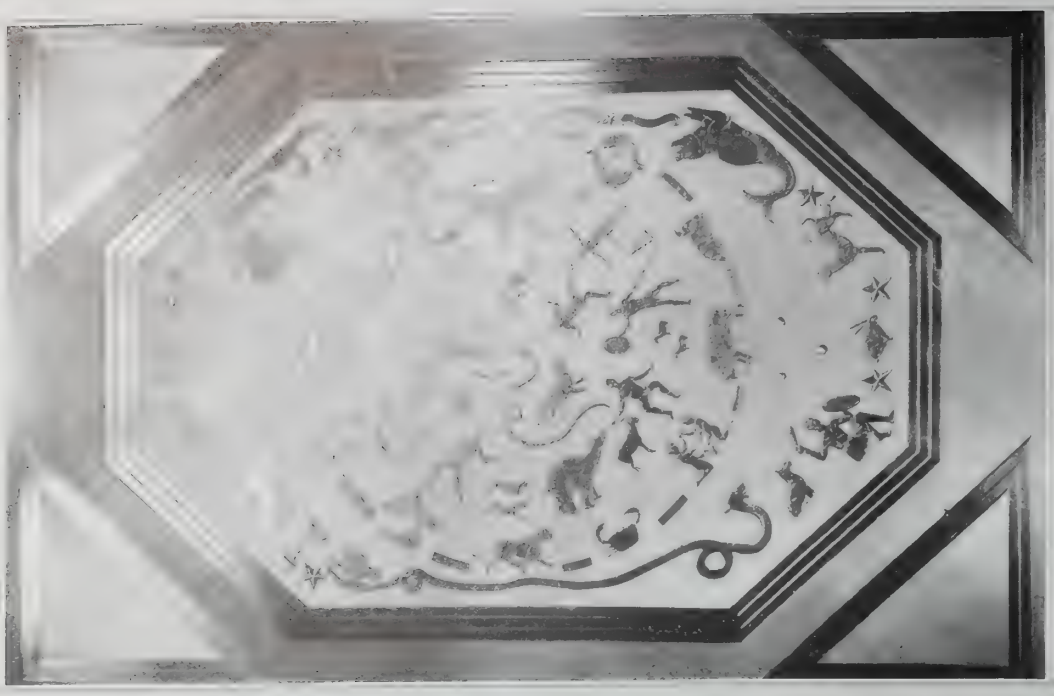

LAURENCE BOTTOMLEY ARCHITECT

The Constellations, a ceiling in gesso by Frances Burr, in the living room of the residence of Columbus O'Donnell Iselin, in New York. The raised figures are in brilliant gold against a background of cerulean blue, while the corner panels are green with gold borders

COUNTRY LIFE

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Managing Editor
R. A. STURDEVANT

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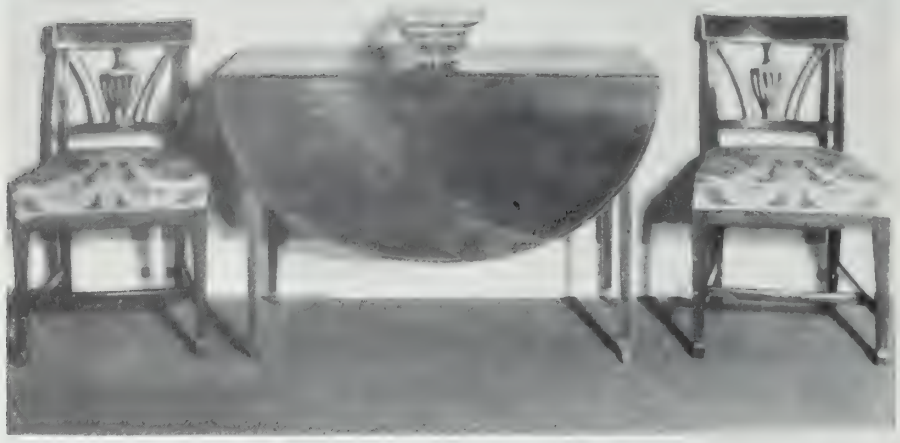

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APRIL, 1929

Four Architects Solve the Small House Problem

by BETTY THORNLEY

Color sketches by Leslie Nichols

ARCHITECTS' competitions are no novelty. Prizes are offered. Drawings are submitted. The judges are men of experience and merit. The public, watching with interest from the sidelines, is graciously informed of the result. All this happens every year, and much good is doubtless accomplished thereby.

But America breeds innovations, even in connection with a profession where conservatism in procedure is more proverbial, perhaps, than in any other. And the houses illustrated herewith are the entries in a competition that differed from the very start from those to which architects are accustomed.

The idea was born in the brain of a woman, who thought that women ought to be the judges. Since women are notoriously concrete-minded, the entries, she said, were not to be drawings, but actual houses standing in their own charming gardens, fully planted, each with a tiny orchard. Furniture, of course, couldn't be moved in—that would belong to the future owners—but the background of each room should be ready for it: wall treatments, floor treatments, lighting fixtures, mantels and so on. Instead of choosing the judges and letting the architects submit or not as they liked, the new plan called for the choosing of the architects, while the matter of judging was to be left open. In fact the result wouldn't depend on which house got the most votes, but on which sold first!

The woman who voiced these sentiments was Mrs. George Draper, President of the Architectural Clearing House. The architects who were asked to enter the competition were Archibald Brown (of Peabody, Wilson and Brown), Richard H. Dana, Jr., Philip L. Goodwin and Pleasants Pennington, with Mrs. Draper herself nominated for the position of official collaborator at every stage of the game. Each of the architects was to choose a lot, on an estate near Great Neck, L. I., erect a house with a specified number of rooms, see to the landscaping of the property and make it all come within a certain sum, which, by the way, was very much less than any of these gentlemen was accustomed to spending.

No directions were given as to the style of architecture to be followed—and the resulting little houses, facing each other across the corners of two intersecting roadways, are as far away in feeling as the four points of the compass. They prove in themselves that the brains of modern men are in no danger of standardization—provided one chooses brains of the sort that function in a manner worth considering at all.

Why had each architect built as he did? Where did his thinking begin? To what extent had the location influenced him? Had he visualized what he considered to be a probable future owner, materializing between the lovely old trees in her smart car for the express purpose of settling in that neighborhood, and had he consciously planned a background for her supposed mode of life? Had he, on the other hand, built for sheer beauty, putting as much of it into his little house as cost would permit, trusting that it would draw its owner to it even if she had to come in an airplane or dash across the blue Sound in a motor boat?

Philip L. Goodwin, in his architectural work, has always had a penchant for French tradition. In planning his little house his mind therefore reverted to Versailles. Everybody knows the main points of interest there, overrun in the summer time by an earnest flock of tourists with guidebooks to the right of them and cameras to the left. But very few know the Maison des Roses. It belonged to the superintendent of the palace grounds long ago, but to-day it sits behind its little wall on the way from the Grand to the Petit Trianon, and nobody takes the trouble to detach his interest from great façades and gorgeous gardens to catch the charm of its simple, unpretentious lines and the lovely color of its soft old gray stucco. Peer through the broken shutters that cover the little bay window, and you'll see a fine old room in white and gold, beautiful but intimate. Walk around the house, with its espaliers and the roses that gave it its name, and you'll know that people really lived there—they weren't on stiff parade.

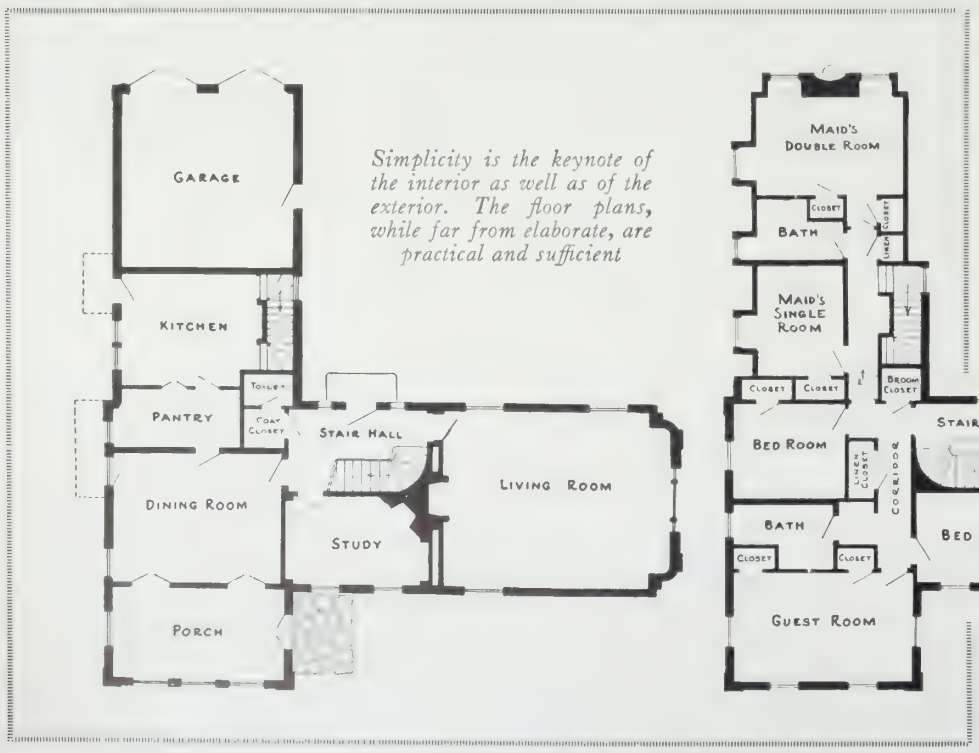
"Romance plus cosiness," is the way Mr. Goodwin expresses what he thinks the average American wants in a country house. And that is just what these far-away French people had in the little place that nestles behind the wall. It would be stupid to reproduce it exactly, for America has gone far beyond the stage of the painstaking replicas that gave us betrousered gentlemen behind leaded Tudor panes and sports-clad ladies smoking in surroundings that called for powdered hair and patches. But the bones of a truly modern house were there in the Maison des Roses—a house that was lovely because it had kept itself to one idea, a house that was practical because it didn't demand too much in the way of workmanship to come under the wire on cost. For the present purpose, it could be simplified still further, brushed down, dusted off for non-essentials, set up among other towering trees, given new roses, and life would go on in its rooms with the same charm that it had in Versailles.

A good many years have passed since Mr. Goodwin pigeon-holed the Maison des Roses in his mind, but he has always wanted to build it and here it is. We see the same soft gray stucco walls against a forest background, the same black slate roof, the same gray-green shutters through which we saw the long drawing room. The trellises for the fruit trees are French to the very way in which the slender lines are whittled out to the square joints. The rose garden outside the front door will soon make passers-by call the house by its old name, even if they do it in English with no knowledge of the past. The antique wrought-iron balcony that adds a grace note to the view we get

Romance plus cosiness expresses to perfection the architect's achievement in this little house of French inspiration. The architect, Philip L. Goodwin, based his designs for the house on the Maison des Roses at Versailles

as we drive up doesn't need to be ticketed "made in France," it couldn't have originated anywhere else.

Inside, a lovely old French mantel in the living room is set into paneling of a kind to make it feel at home, with soft green walls to complete the rest of the room above a walnut-colored floor. Here one pictures Louis Quinze furniture and a grand piano, much more akin to the probable owner's tastes than a radio set would be. The long windows open on a sunken terrace, far enough back from the road for us to have tea. It has a rival, however, for the enclosed porch at the side of the house, with its French trellis paper and its peaceful forest outlook, faces west, and that's where we'd get the last rays of the sun across the table, barred by the shadows of great trees.



Simplicity is the keynote of the interior as well as of the exterior. The floor plans, while far from elaborate, are practical and sufficient

But our first impression of the interior won't be gained through the shutters of the old Maison des Roses; we'll come through the front door of the new one, that ushers us into a hallway with marbleized paper in cream, yellow and gray, from which rises a stairway so light and gay and graceful that we want to see it setting off the smartest of modern evening dresses coming down to dinner in the chic little dining room with yellow walls, Empire paper borders and black and gold lighting fixtures. After dinner, we'll drift out onto the enclosed porch, if the weather is warm; otherwise, the call of the living room fireplace will be echoed by the dancing flames that light up the books in their black-lined cases against the terra cotta walls of the library.

Upstairs, there are the four masters' rooms, the two servants' rooms and the three baths specified for each of the four houses. Mr. Goodwin has used modern papers in two of his bedrooms, and black tile floors for the bathrooms—very smart indeed. As a contribution toward solving the service problem in the country, the

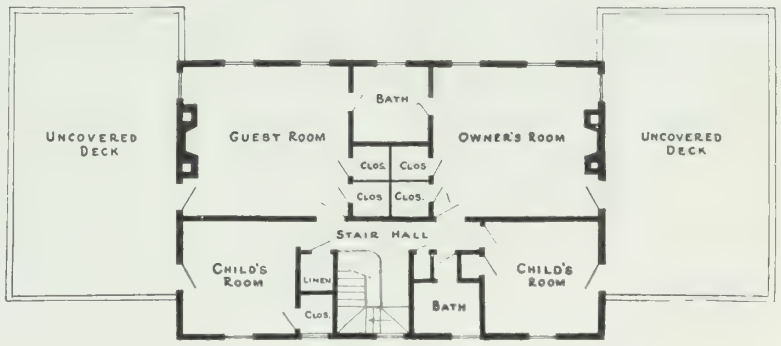
Here the architect designed a perfectly balanced house along Georgian lines. It is an essentially comfortable house, dignified and pleasing to the eye. Richard H. Dana, Jr., was the architect of this house

servants' rooms have been made unusually large and well-lighted. One ought to have the minimum of turnover, especially if one goes to a French registry.

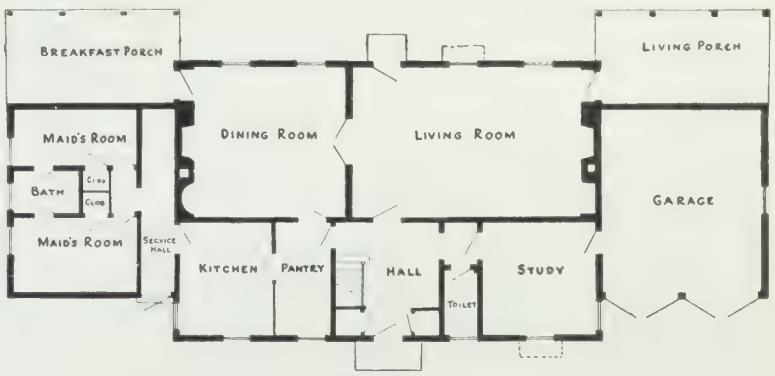
This whole house has a definite atmosphere: imaginative, a little bit aloof, carrying a delicate perfume of the past, not slavishly copied by one who worships it emotionally, but intelligently adapted by a mind alert to the difference in tempo that distinguishes the life of to-day. It isn't a house for everyone. It calls for a certain fineness in its owners, a knowledge of how to complete a picture so charmingly blocked in. It is, if you will, the very modern and sophisticated great-granddaughter of the Maison des Roses . . . who should be dressed by Chanel.

Richard H. Dana, Jr., designed a four-square Georgian house that sits across the road from Mr. Goodwin's little manoir. Before planning his house, Mr. Dana commenced by asking himself why people came to the country, following it by a second query as to what the people who came to this particular neighborhood were apt to want to do.

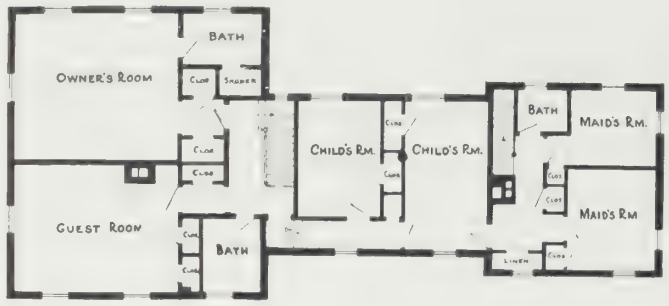
"They come for the outdoor setting," reasoned Mr. Dana, "but they aren't Simon-pure country lovers, or they'd go farther away from town. We'll give them more or less a town house, dignified, symmetrical, with a U-shaped driveway and a small lawn toward the road. But they won't live on that side, there are too many cars. We'll make it a two-front



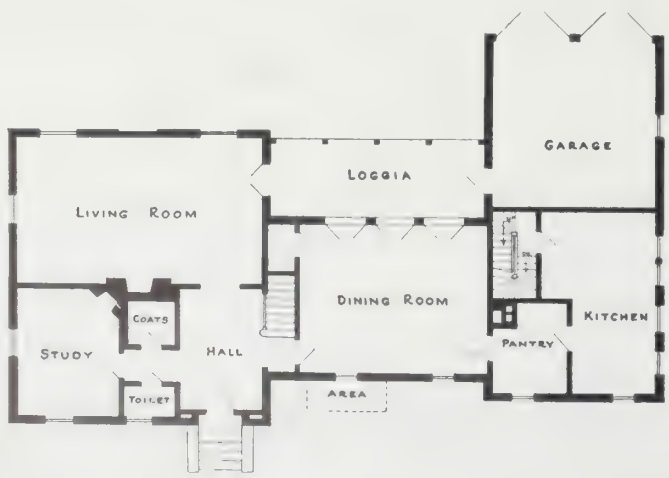
The arrangement of the servants' wing on the ground floor, in a wing corresponding to the garage in the opposing wing, is an interesting and unusual idea. The breakfast porch and the living porch at the end of the wings are a nice bit of design. The roofs of the wings form uncovered second story porches



An American house for Americans seemed to be the underlying theory in the mind of the architect, Pleasants Pennington, when he designed the house above. And could anything be more charming? Of whitewashed brick, it suggests an 1830 mansion



The interior of the house is simple, like all the others. In furnishing and decoration, the note of classic simplicity, amounting almost to severity, is maintained—a severity lightened, however, by the use of gay wallpapers and spots of color, where it seemed that color could be used



house, with the living room, the dining room and the two large bedrooms facing south toward the garden. They'll want to sit outside, to have lunch in the open even on mild autumn days, so we'll see to it that they have covered porches, placed in the wings so that they won't darken the principal rooms or get in the way of the garden view. Here, sheltered from the wind but having the benefit of the sun, they can make the most of the fact that they've come to the country to live. To ensure even greater privacy, we'll put the living room porch against the unbroken back wall of the garage and the dining room porch against the opposite unbroken wall back of the service wing."

When it came to planning a garden for these hypothetical owners, Mr. Dana once again consulted what he believed would be their tastes. They wouldn't want to dig and delve themselves—they'd be at the Yacht Club. Nor would they be likely to hire a full-time gardener. So he gave them a great grassed space 220 feet long which might be used as a bowling green if they felt energetic; otherwise, it would be good to look out across. Bordering it on each side there should be two allées of dwarf fruit trees. Nothing in this plan would require much keeping up, and to-day, when one looks at it, the effect is most attractive.

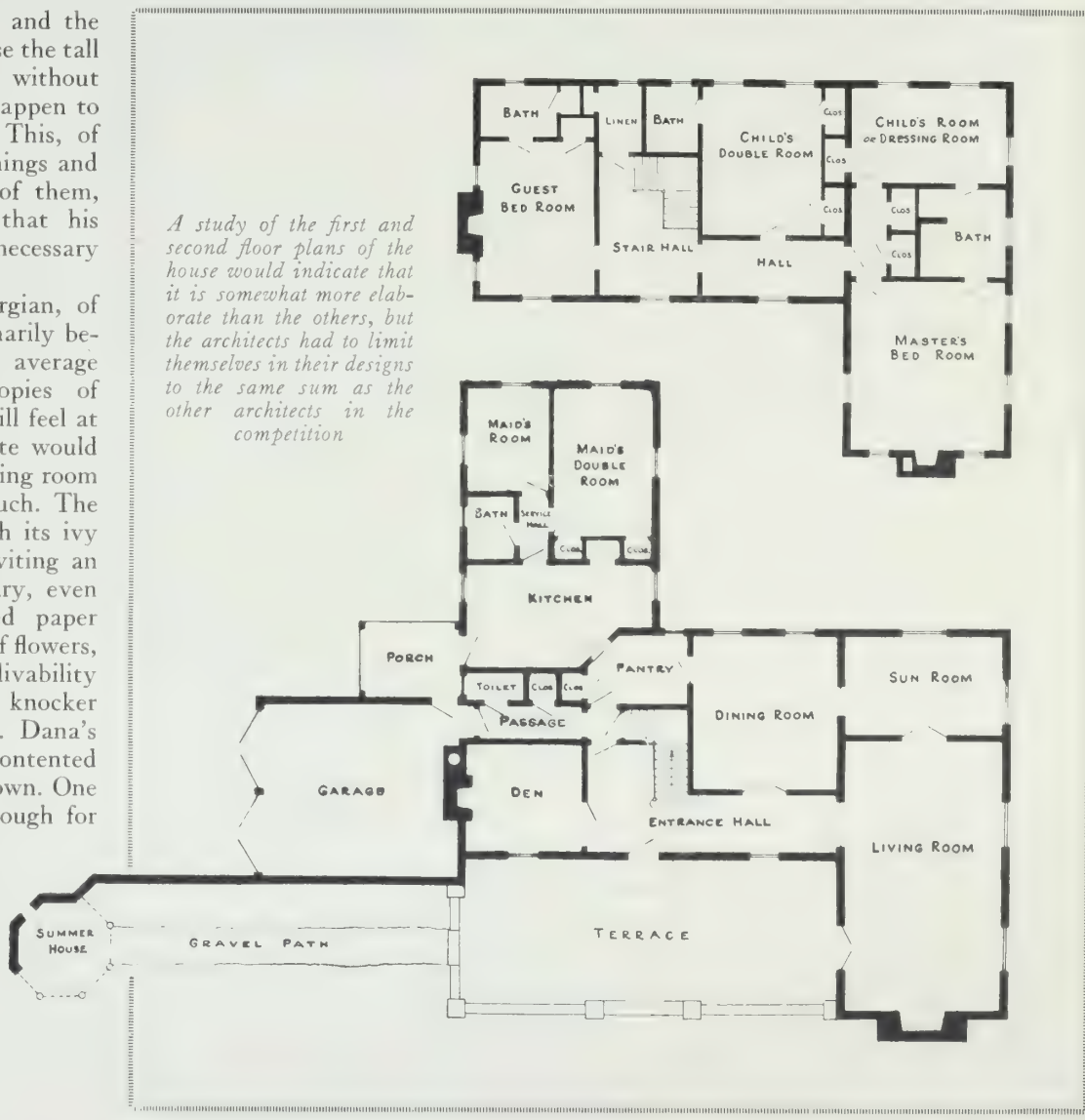
To crystallize his idea of country living in the house itself, Mr. Dana chose the style of those late Georgian houses such as one sees at Richmond and Kew—a perfectly balanced house, dignified, self-contained, comfortable but given a touch

In some ways the exterior treatment of the house designed by Peabody, Wilson & Brown, is the most unusual of the four. The terrace at the entrance and the summer house at the end of the gravel path are novel and very attractive

of gayety in its yellow coloring and the dark green slat shutters, that close the tall windows against summer sun without shutting out what breeze may happen to swing across from the woods. This, of course, saves the expense of awnings and better yet, it saves the bother of them, and Mr. Dana never forgets that his hypothetical owners avoid unnecessary effort at every turn.

The interior details are Georgian, of course—simple, and chosen primarily because they are suited to the average owner's furniture. Modern copies of colonial or late English things will feel at home, Sheraton and Hepplewhite would be perfect. The plain green drawing room demands little and promises much. The lattice-papered dining room with its ivy leaves that give so cool and inviting an effect, the cheerful yellow library, even the hall with its white glazed paper covered with stiff little bunches of flowers, all carry forward the feeling of livability that begins with the shiny brass knocker on the green door outside. Mr. Dana's idea of keeping the servants contented is to give them a wing of their own. One of the bedrooms is quite big enough for two people; if a man and his wife can be found to occupy it and divide the work between them, they could turn the second bedroom into a sitting room, since a separate sitting room for the servants was not included in the specifications.

All in all, a most adaptable house, a most practical house,



A study of the first and second floor plans of the house would indicate that it is somewhat more elaborate than the others, but the architects had to limit themselves in their designs to the same sum as the other architects in the competition

this Georgian one with its two tall chimneys and its arch-topped garage doors in front, its spacious garden to the south. One foresees life in it as a very pleasant affair for almost anybody, whether the trees are full of little yellow pears in the autumn, or the snow is sifting down across the bowling green and all four fireplaces are crackling gayly while the young people dance to the radio and their elders play bridge; a house that is always ready to welcome one more, and make him sorry to leave.

If we lived in the Georgian house and knew our next door neighbors, two minutes' walk would take us across to the beautiful old doorway of the Pennington house, that started life in Washington Square. The door came from the Square in actuality; the house is a spiritual descendant; and both are smart as smart can be.

HERE is a house that doesn't represent a single concrete memory reincarnated for us in modern form, like the new Maison des Roses. Nor was it born from any analysis of the future owner's temperament and mode of life, like the house designed by Mr. Dana. The train of reasoning behind it went something like this:

"After all, we're Americans. If we have traditions, they're American. If we have furniture that has been handed down to us, it's American, too. Why borrow our architecture from Europe—especially when we had one period in which we created something that was quite our own and worthy of us? In the years between 1820 and 1830, beautiful things were done by people whose customs of living, so far, at least, as town was concerned, were much our own. The simplicity and economy of this period of design offers an excellent skeleton on which we can superimpose such changes as the life of to-day suggests. True, houses of this type are undeniably formal, but the lot under consideration isn't big enough to be thought of as a country estate. Let's build an 1830 house on it, and we'll find that not only do we have the maximum of house for the money, but we also have something that, by virtue of its clean line and uncompromising color, looks surprisingly modern."

So here is the Pennington house in the 1830 manner, a white house with a black roof and black wrought-iron grilles from Charleston to guard the front windows. White urns flank the dark green front door, and two others provide a decorative finish to the flat roof of the attached garage. The shutters of the long windows are green, too, the same deep green of forest trees. Entering the house, we find that the doors leading from the Empire blue hallway, with its white woodwork and its black and gold lights, have beautiful old trim around them. The living room is in cream, with a black marbleized mantel and silver and crystal lights.

Two French doors open southward on a grassed terrace, bounded by a green hedge with a little white gate that leads into the lower garden, where a white bird house perches on a tall pole with seats around the bottom of it. Beyond all this is the orchard. For days of rain or too much sun, one leaves the living room by still another French door that gives access to the red-brick-paved porch. The dining room has three French doors on this porch, too—such a smart dining room, with cream colored woodwork and dado above which there is a reproduction of an Empire paper, where great bunches of yellow-pink roses are tied together with blue ribbons that carry the characteristic color note through from the hall. The library is in dark, shiny green with a white marbleized mantel and white woodwork. Upstairs, one of the bedrooms has pale pink paper with blue polka dots; another rejoices in large bunches of flowers surrounded by scrolls in shades of beige.

Here, too, as in Mr. Goodwin's house, which it resembles in so little else, is something that calls for understanding. Not every casual, kindly, but somewhat scatter-brained American family could settle into it and feel at home. It implies a certain restraint, a certain quality of amusingly sophisticated taste. Great-Aunt Sophie's portrait will be perfect over the mantelpiece in the living room, and Great-Aunt Sophie's critical descendants, having given up practically everything else for which the dear old lady stood, will feel an instant kinship with this house. The kitchen has the latest improvements, to be sure; the garage is all that any up-to-date garage can be; the bathrooms are as modern and as gay as bathrooms at the moment can imagine themselves; but despite its place in the middle of the contemporary picture, this is emphatically not a house in which one drops cigarette ashes on the floor.

WHEN we come to consider the last of the four houses, the one designed by Peabody, Wilson and Brown, we find romance and color set among big trees. It is a wide white house with a rust-red door and shutters to match, a house with a long white garden wall on one side that leads to an octagonal summer house, balanced on the other side by hedges and little box borders. A dwarf fruit tree has rooted itself in the flagged terrace over which we pass as we enter. Just such houses may be found in Bermuda, Tasmania or the British West Indies. They were built during the Georgian period when English architecture elsewhere was restrained in the extreme, but a certain Spanish influence gave them a character quite their own, more life, and more color.

This two-way quality of practicality and gayety was what attracted Mr. Brown, since it seemed so right for the country in a case where cost as well as comfort had to be considered. Double-hung windows could be used, and Georgian furniture would fit inside. But the walls, the quoins, the chimneys, the white-washed tropical stucco, and the autumn tone of the outside woodwork would make it a house to come home to from the dusty city, to change into sports clothes and be lazily at ease.

ASIDE from this main consideration, the architects worked for surprises. What could they give the future owner that she wouldn't expect in so modestly priced a house? She mightn't care for a lovely antique mantel or a doorway with a history behind it. But what about an extra bathroom? No hostess on earth would fail to be pleased when she knew that her guests, her children, herself and her husband would have three baths between them. And she'd be enchanted to find that she had a large linen room, with a window, at the landing of the stairs, and a series of four closets that she couldn't possibly have expected, all of white pine like the woodwork and placed in the second-story hall. The well-lighted basement laundry would appeal to her, too, with French fencing completely enclosing the yard outside it. The screens that rolled up into specially made pockets at the window head, would mean a saving of labor and fuss. The woman who couldn't be attracted by such bait is liable not to want a house at all—she'll live in an apartment hotel.

If, in addition, she loves color, as most modern-minded women do, she'll notice the red-tiled floor in the entrance hall, the yellow living room with its pine woodwork, the cool green dining room that opens, like the living room, on an enclosed porch papered in white with long green leaves bent to a breeze that never stops blowing. Upstairs, she'll find very modern papers in bright clear colors have been chosen for the guests' and the children's bedrooms. Her own room is modern, too, though not so challengingly brilliant, since more time will be spent here.

One sees her, gay, restless, eager, passing from room to room. She won't be old, this woman—nor even middle-aged. Restraint is a word she frankly doesn't like. She's a fifty-fifty mixture of the efficient and the romantic, like so many of her contemporaries, and everything she thinks and feels and does is backed by a hundred per cent. enthusiasm. Parties are in her mind as she sees how the house is planned—not formal affairs so much as those last-minute things she does so well, rushing her car back from the Yacht Club in the summer moonlight for long cold drinks in the garden, bringing exhausted city-dwellers down from town, keeping the house lit up through all its wide windows against the chilly dark of winter time.

Which of the women will come to the four little houses first and make her choice? Or will they come in a body, looking askance at each others' preferences? Perhaps they'll upset all COUNTRY LIFE's predictions, and each will choose the house we thought was destined for the other! If so, they'll visit across the four little roadways, drawn by the pull of something they haven't allowed to rule them, although they feel its force.

Hard by the historic church of St. Philip's in Charleston, S. C., nestle the Pirate Houses—brilliant in their restoration—so called from the fact that they were reported to be the headquarters of the notorious pirate Stede Bonnet, who for years terrorized the Carolina coast

Two Historic Restorations

Enshrining the beauty of Charleston

by EOLA WILLIS

SOME patriotic shrines must be emotionally enjoyed without too critical historical analysis, for tradition and romance are almost as great factors in the world's apprehension of the spirit of things as the exact letter of the law. This applies in a way to the recent restoration of a charming corner of old Charleston, overlooking the tomb in St. Philip's Churchyard of Col. William Rhett, which is a memorial to one of his exploits.

Colonel Rhett was a founder of Charles-Town; he was Colonel of the Provincial Militia, Receiver General of the Lords Proprietors, and Surveyor and Comptroller of Customs. He was also in command of the Colony ships in 1706, repelling the French and Spanish squadrons, and in 1718 he and his men captured the notorious Stede Bonnet and his confederates who had for many years terrorized the Carolina coast. It is this accomplishment that is particularly stressed in one of the group of restored buildings. Mrs. Rhett, who has purchased this historic corner and is supervising the reconstruction, is the wife of the Honorable Robert Goodwyn Rhett, a direct descendant of Col. William Rhett.

These old houses on Church Street, built of coquina slabs with hand-dressed timber and hand-wrought iron nails, have been known for years as the Pirate Houses. Here, tradition says, bad bold pirates made themselves comfortable when in port, and within these spacious brick-walled and brick-floored cellars they stored their loot, warming themselves before the great fireplaces at either end. It is more likely that their ghosts inhabited these old rooms, for a regular treasure-trove points to a later date. Deeply imbedded in the coquina on the outside of the house is a fire mark, reading: *Phoenix Assurance Co. of London, Established 1782.* Within a circle is a phoenix rising from the flames, with the word *Protection* beneath, and below this, *No. 6 Atlantic Fire Sign.* Had the pirates been occupying this house when this sign was affixed, it would surely have become part of their loot, for we read that an old fire mark, in perfect condition, is worth a thousand dollars to-day to a collector, and that every ancient building in New York bearing such a sign has been carefully noted by all those who treasure antiques, and that when such buildings are sold or wrecked, many claimants appear on the scene with bulging pocket books.

The Carolina Coffee House, once the meeting place of the beau monde of Charleston, has recently been restored to its former charm and glory by the efforts of public-spirited citizens of Charleston

However this may be, as long as this little coquina relic from the past withstands Time's storms, there will be associated here the names of a Colonial hero and a swashbuckling menace of the sea. But the Pirate Houses will henceforth memorialize a great man in the arts of peace, a purveyor of Carolina arts and crafts; though the finger of time points backwards, past the wrought iron sign at the entrance, with Stede Bonnet holding aloft his Jolly Roger, and through the window decoration of carving, modeling and painting which depicts the meeting of the full-rigged *Henry* and *Sea Nymph* of Colonel Rhett and his men, and the *Royal James* of the pirates.

But as interesting as the Pirate Houses are, popular fancy has been even more enthralled by a unique work of preservation of ancient historic material salvaged from various places in the city. This architectural gem is to be called the "Carolina Coffee House," and is to be situated back of, and within, the enclosure of the Pirate Houses. This name takes one back to memory's shrine "where romance beckons and does not elude," for it was writ large over the coffee house in London from which Sir Thomas Amy, later one of the Lords Proprietors, recruited the founders of Carolina in 1669.

When Charleston was a flourishing centenarian, the magic name was brought across the water and was used for almost another century by a number of Proprietors. The Carolina Coffee House became the meeting place *par excellence* of the early citizens for all their most formal balls and dinners, as well as the council hall of the leading clubs and societies.

The restoration of the Coffee House has made a popular appeal to the imagination and the affections of the citizens. The bell-shaped roof follows the lines of ancient structures peculiar to this city, so much admired by Winston Churchill and other noted visitors, and it is of the rose-colored slate which many years ago covered the British Consulate. The early hand-made bricks are held together with mortar mixed with ochre to give the mellowness of age.

Mrs. Rhett has no architect, but her ideas are carried out by Tom Pinckney, a colored builder and craftsman, who has helped with most of the preservation work for a quarter of a century. He has become expert in restoring wrought ironwork, carving and modeling, and he has learned through the years to harmonize and join together many antique bits. The iron balcony on the front of the Coffee House is made of panels which he saved from destruction. The brick for the massive wall of the court came from Charleston's most historic dwelling, redolent of all that was best in the life of the past, which was recently torn down to make room for a bank building. This was known from 1730 to 1796 as "Shepheard's Tavern," and, previous to that, it was the site of one of the four original brick buildings which formed the nucleus of Charles-Town in 1670. "Shepheard's Tavern" was the birthplace of "Solomon's Lodge No. 1," the oldest Masonic order in the United States, and within its walls was organized the Mother Council of the World, Scottish Rites, 33rd Degree Masons.

The flagstones in the court (taken from old sidewalks) are purple, green and gray, and have been worn smooth by the feet of generations of Charlestonians. With vines and ferns and a tinkling wall fountain, this courtyard might have come from old Tours or Blois. It is bringing to life again a portion of Colonial Charleston of enduring charm and beauty.

Every negro workman on the place is taking a personal interest in the building and each has brought some hand-wrought nails or some little scraps of ironwork asking that they be incorporated in the Coffee House.

The young men of the city haunt the place and have been enthusiastic followers of clues to hidden treasure to enrich it. Two ancient millstones are the court's most delectable furnishings. They serve as refreshment tables, the huge holes in the middle being fitted with flower holders in which are put bunches of gay flowers. Near the larger millstone is an old street lamp, fitted with an electric light.

Stone as a building material has the advantage of durability and permanence with a low cost of upkeep. Its advantages, from the purely picturesque side, may be judged from this inexpensive stone bungalow

Building for the Future

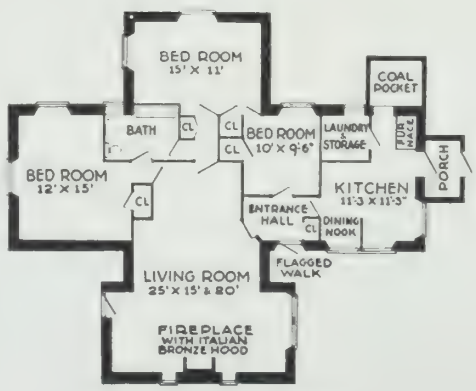
Permanency pays, although it may mean only a decade

by C. STANLEY TAYLOR

IT GENERALLY happens that when the home building idea takes hold of the family mind, so to speak, there is some one type of construction which is pictured in preference to all others. The first thought of a home seems to be mentally expressed in terms of a stone house, or one of brick, stucco, shingles, or clapboards. This ephemeral vision also suggests some style of house in preference to others. The whole picture is more or less vaguely that of a white Colonial house of wood or brick, an English type structure with stucco and half-timbering and some form of masonry, a French home with a high-pitched roof and stucco or white-washed masonry walls, or a Mediterranean type of residence, colorful as to roof and rich in its stucco textures. Gradually these early conceptions become crystallized into a more tangible form and as the home builder studies his problem, during the months which precede actual planning, he turns from these generalizations to more practical considerations of the type of construction which he desires to use.

It is not the purpose of this article to consider the æsthetic aspects of residence design or of the materials which may be used for its construction. This subject will be left to others, for it is quite definitely a problem in itself which has only an indirect relationship to the more basic problem, of selecting materials for durability, protection from weathering forces, and freedom from excessive maintenance costs.

Whatever style of house may be chosen and whatever its magnificence or simplicity, the first essential is to build well and to be free from the annoyances and unnecessary expenses which may follow the use of inadequate, or improper, materials or methods of construction. It is rare, indeed, that an expenditure of twenty to thirty thousand dollars for a home must be spread out so thin that, in order to provide maximum volume, inferior construction must be tolerated. Ten thousand dollars will build the essential accommodations in bedrooms, living room, dining room and kitchen which are needed by the average family. An expenditure of double this amount obviously introduces considerations of quality construction, and even of elements of luxury.



The floor plan of the bungalow above is simple but entirely satisfactory

In this age of rapid change in which families frequently move about from place to place a number of times within the life of a single generation, the question very naturally arises as to whether or not it is worth while to build with an eye to permanency. A century or two ago homes were built to endure because there was every expectation that the family would remain in the original homestead, not merely for a single generation, but for many succeeding generations. It is interesting to note that homes built with this idea in mind have actually survived the vicissitudes of time and stand to-day, venerated for their design and for their superior construction. It is only when men began to build poorly that America became besmirched with ugly structures, which not only deteriorated rapidly but became out of style before a single generation had completed its brief span of life.

To-day there are other reasons than the expectation of establishing a permanent homestead which warrant—in fact economically compel—durable construction. The first of these is the costliness of modern building, due to high labor costs and to the fact that the modern home demands many relatively expensive conveniences and luxuries of which our forefathers never dreamed. A second factor is the cost of maintenance. It can be easily demonstrated that over a period of years the expenditures for keeping a poorly constructed house in suitable condition are greater than the added initial expenditure required to build well. A third factor, involving architectural design, is obsolescence. Buildings which are competently designed and well executed do not lose in style nor cease to be of value. Good architecture survives style fads just as the paintings of the old masters have not lost any of their value with the advent of the modernist schools. The comparison to paintings may be further extended because it is readily appreciated that a painting may be excellent in composition, color, and theme and still not be satisfying unless its technical qualities are on a high plane. So with buildings. They may be well designed, appropriate to their locality, and yet fail to retain their appeal if they are executed in poor materials and with inadequate workmanship.

Obsolescence destroys values far more rapidly than ordinary wear and tear, and under present conditions of building cost it is gross extravagance to invite obsolescence, either by incompetent design or poor quality construction. With these thoughts in mind, it is well to give some serious consideration to the various structural materials that are suitable for enduring homes. It may be noted here that this discussion will necessarily cover all types of materials, because each type is durable if suitable grades or qualities of material are employed and are used intelligently. It is thus not the material that is so important as the manner of its use and the selection of grades which have the necessary qualities for fine residential construction.

Wood construction has long predominated in the building of homes, not only in this country, but all over the world where timber has been available. Wood has endured not alone for generations, but for centuries. Compared to other types of materials, it is still relatively the least expensive in this country. When used in the form of solid timbers in the old manner or when hewn and carved and carefully detailed, it may actually be more expensive than other types handled in a more commonplace manner. The advantages of wood hardly need repetition, but certain features should be pointed out because they are seldom considered. When employed as a structural material, wood has higher insulating properties than any form of masonry. An inch of wood is roughly equivalent, as an insulator, to six inches of solid brick masonry or concrete, and nine to ten inches of solid stone masonry. For this reason, frame construction, with a tight wood sheathing on the walls and roof, a layer of building paper, and an outside surface of clapboards or wood shingles, will be as warm in winter and as cool in summer as a masonry house with much thicker walls and of correspondingly higher cost. Furthermore, wood is easily handled and worked, and competent craftsmen can be more readily obtained for this material than for any other, all of which contributes to economy. Even unpainted wood of certain types will withstand weathering action for years, as witnessed by the fine old Colonial homes on the eastern seaboard which have never felt the touch of the painter's brush. However, paint, or some type of preservative stain, is nowadays universally employed on wood construction. It adds to its permanency and introduces opportunities for the use of colors not obtainable on masonry surfaces.

Certain precautions are necessary with wood construction to secure durability and freedom from maintenance expense. These include the proper ventilation of inclosed members to prevent dry rot, the elevation of wood members above ground level on a suitable dry masonry foundation, and the employment of well seasoned timbers and boarding of those woods which time has demonstrated will last indefinitely. Exposed woods should be painted or treated with a preservative which should also be a stain, and of course the paint itself should be renewed from time to time to restore its fresh appearance.

Turning to the masonry types of construction, the first which warrant attention are those adaptable for use with a wood frame. These include both brick and stone facings and stucco applied over wood. These materials, when used in conjunction with a wood frame, depend for their permanency on the structural frame rather than upon their own inherent qualities; hence, the things that

Stucco is at its best in the Spanish and Italian houses that have become so popular in the South and West. The residence of Thomas Hogg, Esq., at San Antonio, Texas, is a good example of what can be done with this building medium

Always satisfactory from every point of view for building purposes, brick is now available in new and interesting textures. Used with any other material, it is equally satisfactory. The residence of Robert Fraser, Esq., at New Hartford, N. Y.

ALLEN B. AND ROBERT M. AYER, ARCHITECTS

Above. Houses of wood possess a rare dignity and charm, particularly in the case where the house is of good design. This residence of Henry Crosby Doughty, Esq., at Williamstown, Mass., possesses all the grace inherent in Colonial architecture

KINNE & FRANK, ARCHITECTS

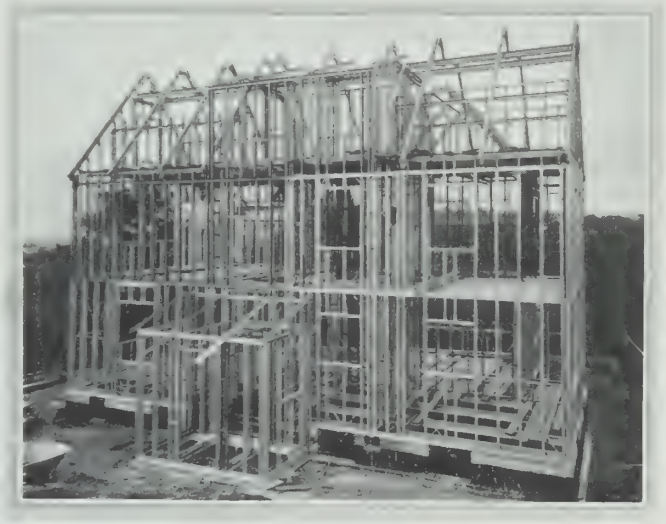
have been said about wood apply with equal force to these types of construction, with the exception that the masonry facing introduces fire resisting qualities, eliminates repeated painting, and changes the entire appearance of the structure to one of solid masonry construction.

Brick construction is eminently suitable for all types of dwellings and is the oldest of the synthetic structural materials that mankind has developed. Brick walls are built in a number of ways, beginning with the use of a brick facing over frame, which has already been mentioned, and including a brick facing backed by hollow clay tile, hollow brick walls (constructed by turning the brick on edge and leaving a hollow space between the wythes) and solid brick construction, in which the entire wall consists of only brick and mortar. Various qualities of brick construction are possible, depending upon three elements. The first is the quality of the brick itself, which may range from the soft types of common brick through the durable, hard-burned common bricks, to the almost vitrified face bricks. The second is the quality of construction, including the mortar and the method of laying. Moisture will penetrate through a brick wall eight or even twelve inches thick during driving rains if the mortar is porous and poorly used, and particularly if the bricks are not thoroughly embedded in mortar, leaving gaps in the mortar joints where water can collect. The third factor is the weight and thickness of the wall.

The weather tightness and durability of the brick wall are actually more dependent on the workmanship and the mortar than upon the brick, for almost all kinds of brick will withstand weathering for centuries. The choice between common brick or face brick is purely a personal matter and is influenced by the architectural style more than by considerations of quality, for the better grades of common brick normally employed for exterior facing have all the durability that any home building problem could ever require. The face bricks have their value in developing special colors and textures which cannot be obtained in any other material, and face bricks are usually more uniform in size than common bricks.

Hollow tile is an important structural material which is not given as much consideration by home builders as it deserves. Usually hollow tile is used as a backing material with some form of masonry surfacing, either stucco, brick, or stone. A hollow tile wall is fireproof, light in weight, comparatively inexpensive, and has great insulating value due to the air spaces between its faces. The most common type has a surface especially prepared to receive stucco and this type of construction is exceedingly durable; it is usually considered superior to stucco over a wood frame. Hollow tile is also used with a brick facing and this is generally somewhat less expensive and lighter in weight than walls of solid brick.

The manufacture of cut stone for use as a facing material has been developed in recent years and now is sufficiently economical so that a limestone or marble structure is not an extravagance. When these materials are used, hollow tile is generally employed as the masonry backing to carry the building loads. Hollow tile is also manufactured with a face texture resembling that of face brick, and when cleverly handled, makes an unusual wall of distinctive character. The larger units require somewhat different handling of the façade than would be customary with ordinary sizes of face brick, but a number of architects have achieved very successful effects based upon the optical illusion produced by these units. The effect, generally, is to diminish the apparent size of the structure because our eyes are accustomed to the smaller sizes of brick as a unit for estimating the scale of a building.

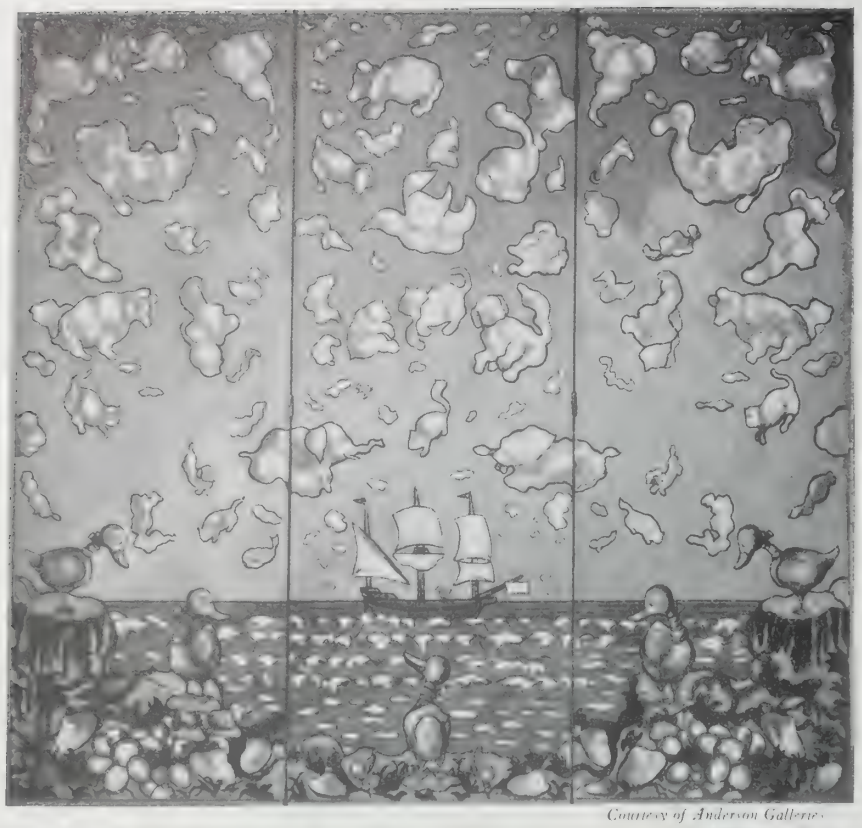


Steel, a newcomer in the field of materials for country-house construction, is said to be making rapid headway and giving lasting satisfaction. Here is a steel house being assembled at Pittsburg, Pa.

Concrete block is the next material which must be considered. Unfortunately, a few years ago the manufacturers of concrete blocks severely injured their own industry by attempting to reproduce the appearance of a rough stone facing in an artificial material, with the result that concrete block came to be considered as an inferior substitute of exceedingly ugly character. Structurally, the hollow concrete block is excellent and its more general use is warranted. It may be employed like hollow tile as a backing for stucco, brick or stone. A few daring architects have recently discovered that concrete block, produced with a smooth clean face with square or even slightly chamfered edges, can be laid up to make a very interesting wall, especially if whitewashed. George Washington's home at Mount Vernon used wood, on the riverfront side, shaped to resemble cut stone in large blocks. The same effect is accomplished by the use of hollow concrete blocks, with either flush or recessed joints, and the effect of whitewashing is to restore an old Colonial or Georgian character which is quite suitable for country homes.

Among the remaining structural materials for fine dwellings are reinforced concrete and steel. Reinforced concrete has been little used for this purpose because it is unnecessarily strong for the light loads of a dwelling. Its extreme permanency and fireproof qualities make it desirable for the larger country estates, which will house valuable furnishings and works of art and which are so isolated as to require the utmost fireproof protection that can be obtained. When reinforced concrete is used for the structural frame and exterior walls, it is usually employed also for the interior structural members, including the floors and even the roof.

Steel construction is the newest development in the home building field, and only recently has it become both practical and economical. Many attempts have been made, in the past to adapt the skyscraper steel skeleton to residential buildings, but less than a year has elapsed since a completely practical method of doing so has been found. Now a steel-framed house can be erected rapidly and at comparatively low cost, using members made of light steel shapes exactly corresponding to the wooden members used in ordinary construction. One of the large steel companies has entered this field and is manufacturing the structural elements needed in homes of all sizes, and the system they have employed makes it possible for the architect to design without any serious limitations upon his dimensions, proportions or loads. In fact, the architect can design as he has been accustomed to with wood or masonry, and a steel frame can be fabricated for the home and delivered to the site before the foundations are ready. This development introduces the completely fireproof home in which all the structural parts are of non-combustible materials. The steel frame is used with an exterior facing material of masonry, such as stucco or a brick or stone facing. The structural floors are of concrete laid over steel beams, using a new type of reinforcing material that eliminates the need for forms in pouring floors. The interior partitions have steel studs and are plastered on either side, so that the structural members are fully inclosed. Usually some type of insulating material is employed on the exterior walls and roof, which may be a part of the stucco reinforcing fabric or may consist of any of the standard types of insulating materials which are generally used on the inner faces of the walls or between the structural members.

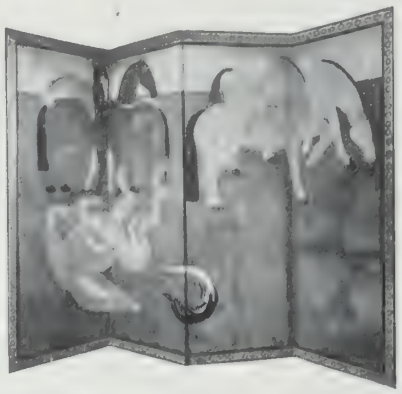


What a gorgeous spur to any child's imagination a nursery screen like this would be! The reverse side, in gay colors, portrays the skies at night and is equally charming. Henry R. Beekman designed it

Courtesy of Anderson Galleries

SCREENS OF TODAY

A very unusual screen by Duncan Grant, whose knowledge and use of color is said to be extraordinary, some critics even averring that his painting is the best since Constable



Warranted to impart a feeling of coolness to any country house, during the torrid summer months, is this unusual interpretation of polar bears by Alison Mason Kingsbury

Center. "Horses in a Field," also by the gifted artist and decorator, Duncan Grant, is especially suited to a dining room in a country house, decorated in the modern manner

Almost classic in character, this hunting screen has still a touch of modernity. Its rich coloring would suit a library or dining room. E. J. Babcock was the artist

The Room of the Month

Blending the old and the new

by BLANCHE UNDERWOOD

LAST summer a French artist remarked, "I cannot understand America. You have a new and glorious architecture, yet you keep filling your houses with antiques. Why is it?"

Why, indeed? And yet there is a very good reason for it that a foreigner could not wholly understand. A veritable passion for the antique has taken possession of this country during the last ten or twelve years. With characteristic American enthusiasm and ardor, people have studied and read about old furniture until they are thoroughly conversant with the decorative periods. They have scoured our own country for examples of it and have gone to such wild extremes as putting old pine kitchen tables in Park Avenue libraries. They have not stopped at American period pieces, but Spain, Italy, France and England have been ransacked for antique furniture. And not only have people been buying the furniture but they have been paneling their walls and making over their rooms, often very beautifully, into period rooms.

Our decorators have acquired such knowledge and sophistication that they blend their periods daringly. Gone are the so-called period rooms of the 'nineties, which from floor to ceiling were laboriously correct to Louis XVI, Adam or Italian Renaissance. These rooms were often technically perfect and resembled their prototypes as closely as a stuffed bird resembles its lively partridge brother in the woods. But nowadays a sophisticated architect, decorator or householder will panel a room in a lovely Louis XVI *boiserie* (antique or well reproduced) and will use against the walls a Sheraton settee that "feels right," with an eighteenth century Italian mirror, a pair of late Louis XV bergères, and perhaps some Adam side chairs. Blending with the delicate gray-green walls will be some jade-green taffeta curtains, and there will be notes of deep apricot and tête de nègre in the furniture. In fact, with the sure touch that comes of thorough knowledge, decorators are making beautiful interiors, blending different periods of different lands, always using antiques or reproductions of classic furniture.

It has been almost a Renaissance, this great enthusiasm for the old, and for pure beauty. But must it stop here? Can any art that is alive and vital be content to re-create the past? In the very height of this revival a new movement is starting, a great reaction from the old forms and a groping for the new. In all of the other arts—architecture, painting, music, sculpture and literature—modernism has arrived and triumphed. We are thrilled by our new architecture. Some of us like Stravinsky—we all listen to him—and the more modern composers form a part of every concert program. Pictures by Derain, Laurencin, Utrillo, and others fetch fabulous prices. But the modernistic furniture leaves us cold. And certainly so far as this country is concerned we are justified. The new furniture is for the most part both clumsy and ugly. Instead of springing irresistibly from the past, it has started out, entirely self-consciously, to be different. It has been forced upon the world by a number of French and German designers.

The author tells how these modernistic gates bridged the gap between antique furniture and a modern apartment hallway

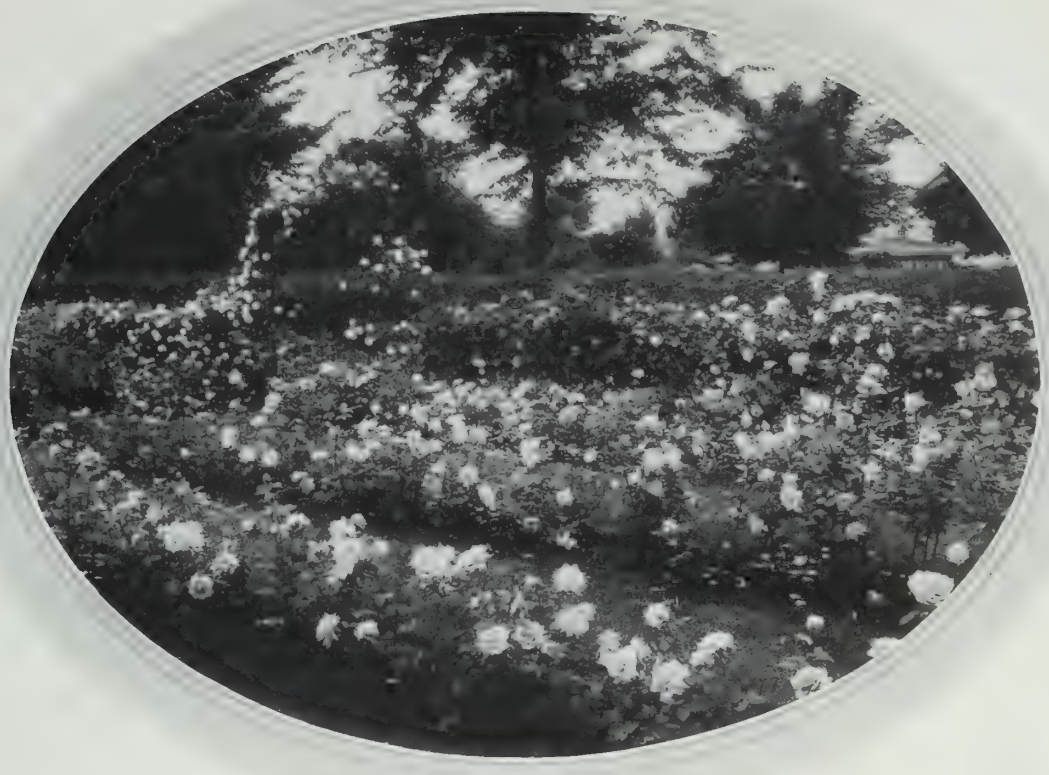
While the furniture is, as a whole, disappointing, other things in the modern decoration are very good. The ironwork is especially beautiful, not only in France but in America as well. There are artists producing exquisite designs that must surely survive because of their grace and perfection. The lighting fixtures and lamps are real creations and have contributed an entirely new side to the lighting problem. Also the fabrics and rugs are often charming, particularly the latter. These open up new fields of beauty which we are eager to explore and, if we can welcome these new creations and incorporate them in our houses, insensibly our furniture must develop soundly and from the basis of good construction and form.

In the hall pictured at left, some such solution of the problem was undertaken. It is the typical square entrance hall of a modern apartment. On the right is a small Georgian library, with arched bookcases. At the back opens the living room—of no period—with its comfortable upholstered chairs and sofas and a good deal of inherited seventeenth century Spanish furniture. The question was to make a hall that would unite the two rooms and yet have its own formal individuality. To escape from the banality of portières at the wide door, modernistic iron gates were used. They were finished a silvery gray, and the suavity and rhythm of their lines made perfect harmony with the curves of the Spanish furniture in the next room. Color was used to unite hall and library. The delicate Georgian green of the latter was of the same weight and value as the amber walls of the hall. On the floor was used black rubber tiling with a modernistic border of gold, which tied up with the heavy Spanish oak tables and chairs. A modern wall bracket and a table lamp of amber glass and silver cast a soft golden light over the whole. The rhythm of color, scale and line, by their congeniality, bridged over two hundred years, without in any way shocking one's æsthetic standards. The hall has dignity and beauty and yet the whole effect is in the spirit of young America, and for the young Americans who come and go in it.

HENLEY

WHEN NATURE COÖPERATES WITH MAN

What could be lovelier than when man makes the most of Nature's beauty to enhance his own handiwork? Truly nothing is so praiseworthy as intelligent planting to further enhance the beauty of a well-designed house, and in this illustration of the residence of H. B. Heylman, Esq., at Pelham, N. Y., Nature and the architect have indeed worked in full accord



There has been a lot of fuss and fiction over the "needs" of roses, which indeed do best with only common sense methods

Doing the Unusual With Roses

An heretical attitude is necessary

by J. HORACE McFARLAND

IT NEEDS to be said again and again that American gardeners have too thoughtlessly accepted the precepts and the practice relating to the thousand-year-old gardens of England and Europe. We know there are many good gardens. We see that in them grow lovely roses, great delphiniums, and in general the garden successes which we properly desire to emulate.

But when we start this emulating business we are unable to convince the clerk of the weather that he needs to join in the effort. He fails to give us, in the most gardened portions of eastern America, any replica of the English climatic conditions which are so influential on plant growth in that area of condensed growing loveliness. We fail to take into account the solidarity of all English gardening in a general way, forgetting that the whole length of the main island might be superimposed on the map of eastern America and leave a great many thousands of present and potential gardens outside, under climatic conditions as diverse as those of northern Michigan and southern Mississippi.

So for many years we accepted without serious question the dicta of the English masters of the rose. They told us we must prepare the ground three feet deep, at least, and four feet if possible, including drainage. They have overlooked completely the fact that we have much hot summer sun to contend with. We were bade to plant our roses always in the open, with free air circulation, never shaded, never sheltered, and quite well apart. We were advised that we must set the plants an inch or two lower than the bud which starts the variety we want on the selected understock. We must prune according to a programme, which in the practice of the National Rose Society means a possibly differing prescription for each variety in a list of hundreds.

Now all of these prohibitions and inhibitions and dogmatic directions had some logical basis of procedure in England. If that delightful and quite arbitrary dean of English rose-growing in the last century, S. Reynolds Hole, were alive now and visiting in the United States, how he would enjoy turning the shafts of his wit on us as thoughtless imitators!

With the greatest admiration and respect for the English writers on the rose who gave us guidance for the early attention paid to the queen of flowers in America, we have come now to question a good many of these dicta. We have become heretical, some of us. We have urged that we must produce an American form of rose-growing, adapted to America. We have even gone far enough to insist that we ought to produce here some varieties of roses which, because they came from among us, might more probably prosper in this country. We have not ceased to admire the productions of the great rosarians of England and the continent and to expensively test them; but we have given the world a Radiance, which comes nearest being civilization's most universal rose, have furnished England with American Pillar as its most admired climber, and also have produced, in greenhouse, roses varieties which have made successful the acres under glass necessary to provide our fair ladies with the hundreds of millions of blooms annually required.

Let us look over some of these heresies and see how they have worked out.

Roses *do* enjoy shade and shelter, we find, in our climate. They *will* endure proximity to hedges. They *can* flourish when near growing shrubs, and even with a background of evergreens.

Some years ago, at Breeze Hill, it

seemed absolutely necessary to plant the newer roses right close to a great Japanese barberry hedge, which protected the garden from the sweep of the western winds. Planted with entirely too much liberality, this hedge had gone over the three feet it was intended to hold, to full five feet, and it had spread as much as that in width. Yet for the last four years the most beautiful roses grown at Breeze Hill have been just inside this hedge. Each year we protect the roses by driving a sharp 12-inch spade right down to its full depth about two feet inside the hedge, and this seems to be sufficient to give root room and opportunity to the husky roses that enjoy the freedom from late afternoon sun and heavy winds.

Then it has appeared to us that at least some varieties do not like the full open air circulation and bright all-day sun of the old prescriptions. We found this out by planting these lovely but seemingly reluctant varieties in places deemed wholly impossible for roses. The exquisitely tinted William F. Dreer, an American variety not yet fully estimated at its value, has prospered amazingly in a border, close to a big philadelphus. It is the only place it has prospered.

The elusive but flaming Angèle Pernet has likewise shown its best color in more than half shade, just near a great Douglas fir. Even Etoile de Hollande has been huskier in size and larger in flower when in fifty per cent. shelter, in this same border, as compared with the open-ground roses twenty feet to the north.

That soil preparation business argued itself out of court for two reasons. In the first place, it did not look sensible to put the hard-to-obtain manure down where I never had been able to see that a rose root could get it. In the second place, I didn't have the money to provide the three-foot or four-foot preparation. I presume the first really illuminating fact in this situation proceeded from a quite casual practice of lifting a sick rose out of the rich ground we used to provide and putting it in ordinary vegetable ground not at all elaborately prepared. In at least eight cases out of ten the rose recovered and grew in beauty.

So we adopted the policy of digging the rose beds definitely to eighteen inches in depth above drainage, if necessary, putting in what well-rotted manure we could conveniently obtain, but to no greater extent than we would for a crop of potatoes; and then setting the roses in this prepared soil with a reasonably liberal sprinkling of bonemeal to furnish future food, as a precedent to surface feeding with liquid manure when the rose began to seem to need something to push it into heavier bloom. That practice, plus the spring tonic of a trowelful around each plant of a mixture of bonemeal, sheep manure and wood ashes, seems to have given us quite reasonable prosperity for the roses so treated.

The books called for such planting as to submerge the bud an inch and a half or two inches, on the theory that we would have a sort of two-story proposition in the understock below and the eventual own roots above. But it doesn't work that way! Submerged beyond the depth to which nature intended it to penetrate, most of the times the understock got peevish, indolent, and not infrequently almost passed away, leaving a poor assortment, sometimes of own roots above, to sustain a structure which had been built on the much more vigorous understock. Experiments in lifting these roses bodily, even while in full growth, as put through by Mr. Stevens, my very heretical assistant, showed an immediate accession of prosperity in such cases, for the understock began to function and the rose did business. Since we made this discovery we have restored all our roses to that surface condition in which they most obviously were prospering in the rose fields of the nurseries from which they were obtained. No more fool deep planting for us!

Then we were to plant Hybrid Tea roses from eighteen inches to two feet apart, which is probably good practice in England, where the bushes tend to become much larger, under the humid conditions there prevailing, than in sunny and dry eastern America. It did not take a great deal of experience to discover that the rose needed surface shade protection to its roots, and that the cooler the ground the better the roses. Early spring and late fall prove this to any person whose mind is open effectively twice each year, and if that same open-minded person will cool the soil by close planting to let the rose shade its own ground, and then accentuate the protection by an open mulch to retain moisture and further keep the sun off the soil, he will discover that he is doing well by his roses.

Defying an ancient precept, these roses under the shelter of a hedge are growing amiably enough

A by-product of this heresy has been the opportunity to get more roses into the same place and to get better-looking rose beds or groups. It must be admitted by any candid person that the average Hybrid Tea rose plant is quite unlovely in itself, for it has no particular symmetry, and in but few varieties is its foliage attractive, save when the bronze enamel tints of the early summer are preceding blooming maturity. It is the flowers that give the attractive value to the rose, and if planting can be close enough to have a continuous showing of plants rather than open spaces of bare ground, there is a much better result possible. We get more varieties in the same ground. We get better-looking groups. We get a fairer test of each variety "on its own," and undoubtedly the flowers are better.

That pruning philosophy! How I pored and worried over the individual directions for each variety as given us by our delightful, skillful English rose-growing friends! But now we have forgotten that, and we prune with common sense for the thing we want. Most of us, I presume, find the human pruning the best. By this I mean that roses grow to their best use when they are cut and given to someone, or used somewhere for ameliorating living conditions. If a generous stem is taken, we seem to provide the best inducement for the rose to repeat its blooming beauty.

Then we shape in the spring, cutting out interfering or worn-out stems, and during most of the summer and fall we merely keep in mind an idea of reasonable symmetry.

I suspect that I might add a proved heresy in respect to the treatment of climbing roses, but in the language of Kipling, "that is another story" which there is not room here to tell. Indeed, that story has been most admirably told in the 1928 American Rose Annual, and anyone who wishes to accentuate his practice in growing the climbing roses in which the United States is so rich and fine, can get the best "dope" on the subject by reading Mr. Nicolas' article in that publication, essential to any live rose worker.

There are other heresies being entertained which I will not even undertake to suggest. I do propose an attitude of intelligent, good-humored and experimental heresy to any person who is fit to grow live roses. There will always be a group of assumed rose lovers who want prescriptions and favored dozens and all the rest of the preparations for escaping thinking, experimenting and the use of intelligence. I can smile at these friends and hope that they will emerge, but I can't honestly prescribe for them.

PHOTOGRAPHS BY GOTTSCHO

Above. The long, low lines and curving sweep of the house conform to the contour of the land and give that sense of harmony and repose which is so essential to the successful country house. Below. The walls and chimneys are of Neshaminy Ledge stone from Pennsylvania and have a beautiful variation of soft color enhanced by the way the stone is laid. The roof is of heavy greyish-black and brownish-black slates laid at random to produce a texture sympathetic with the walls

A PENNSYLVANIA STONE HOUSE IN ST. LOUIS

H. T. Lindeberg, Architect
Ernesta Beaux, Decorator

Above. The living room is painted. The fireplace treatment is noteworthy. Below. The library is paneled in softly colored knotty pine and the chimney breast embellished with a beautiful old carved pine mantel

Right. At one end of the living room some lovely old china is displayed in a fine secretary

Below. In the library the oval-framed portrait is in excellent relation to the design of the paneling, the flanking lighting fixtures and the fine desk

Below. A bay at the east end of the living room admits a delightful flood of morning sun. The furniture is again in pleasing harmony with the paneled backgrouna

Who haven't, at one time or another, longed for a log cabin off in the pine woods somewhere? Most of us, we'll wager, though few have had the good fortune to achieve such a splendid log cabin home as Croixsyde, the home of Benjamin B. Sheffield, Esq., near Stillwater, Minn.

The architect of Croixsyde, Chilson Darragh Aldrich, succeeded in designing a modern country home that lacked none of the comforts and conveniences of the day, and yet kept its simple pioneer feeling. It is constructed of red cedar from Idaho

Pioneering De Luxe

An adventure in log cabins

by

CHILSON D. ALDRICH

CROIXSYDE, the country home of Mr. Benjamin B. Sheffield in the Friendly Valley of the St. Croix, near Stillwater, Minnesota, is an excellent example of what a hand-made log house may capture of genuine comfort, of rugged beauty of structure, and of perfect workmanship, while utilizing solely the method of the pioneer. It was built entirely by man power—logs thirty-five feet in length and a foot in diameter being put in place by hand, even to the topmost log of the two-storied living room. No whirr of wheels nor snort of engine was heard. Only the steady "chop-chop" of the woodsman's axe and the resounding "ploomb" as a heavy log fell into its prepared notch.

Such a building, of pioneer type and workmanship, had long been the cherished desire of the owner of the beautifully wooded estate on the most picturesque river in the Northwest. Mr. Sheffield wanted something "different" to snuggle down amid the charm of his forest trees. He felt that alongside the tinkling waterfalls and deep shadowy pools of the burbling trout stream, which hurried around bends and over rocky ledges to join the racing St. Croix, was an ideal site for an

ideal log house. So, first of all, he caught a log cabin architect—with a crew of axe-men from the Minnesota north woods—and told him to go ahead.

As a result, Croixsyde Cabin, built of red cedar from Idaho, stands upon the site where stood, formerly, a tepee of skins and bark. Its broad porch looks off to the south, commanding a vista through birch and evergreen that once gladdened the eyes of a swarthy Ojibwa. To the east, almost under the eastern balcony, the St. Croix sweeps along with its swift current. The balcony on the west overlooks the busy little trout stream.

A full concrete basement, faced with hand-split native boulders above grade, provides space for a four-car garage, a heating plant, a well with its electric driven pump, storage room for twenty cords of four-foot wood for the fireplaces, and rooms for other needs of cellarage.

One enters, from the porch or the driveway, a galleried living room thirty by thirty-five feet in floor space and twenty feet to the peak of the roof with its sturdy thirty-foot trusses. At one end is the massive fireplace, containing one hundred and fifteen tons of masonry from footings to chimney cap, built of split-face rock, great native boulders of glacial drift, or field stone yielding soft beautiful colors. At the other end a double stairway leads to the gallery around the room.

Alongside the fireplace French doors open into a large dining room with a fireplace of its own. Beyond this lies a well-equipped kitchen with electric refrigerator and range, and a generous sufficiency of cupboards. The opposite end of the first floor is taken up with the master's suite of two bedrooms and bath.

Above, leading from the east and west galleries, are short corridors out of which open suites of two bedrooms and baths. And above are capacious storage rooms.

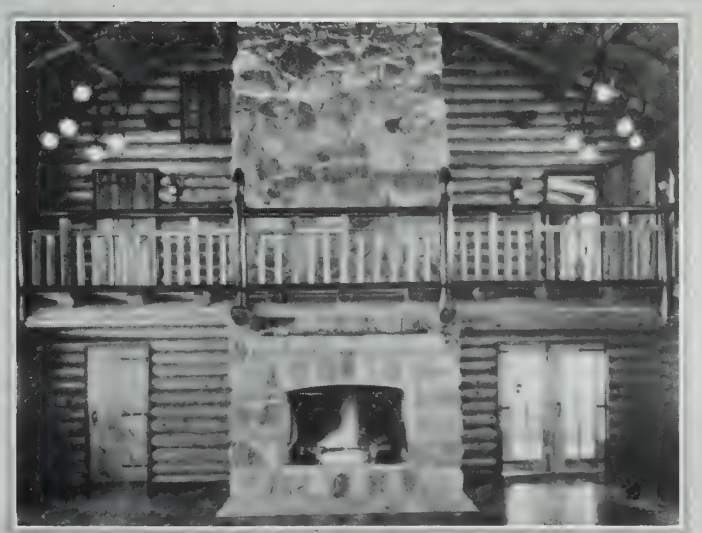
The cedar logs, draw-shaved to a uniform color and then treated with oil, fix the prevailing color note of the building in the orange shades that vary with the seasoning of the wood. The hand-split "shakes" of our great grandfathers, which roof the cabin, were dipped in oil stains to give a variegated effect. Swiss balconies, with hand cut, split-board balusters in natural red cedar, have walnut brown railings, the same color tones being repeated in the fifty-foot porch which opens from the south side of the building through four pairs of French doors.

The interior finish makes use of the color combinations of the orange of the oiled logs, walnut brown for all door and window frames, and apple green for doors and window sash. The heart of red cedar adds its color in the stair treads, which are formed of large logs split, rounded at the ends, dressed and polished to a mirror-like surface. The hand-hewn balusters of the gallery railing are of natural red cedar, while gallery posts and railing are brown with a collar of brilliant orange about the necks of the posts. All floors are of lighter walnut stain.

The hardware throughout is specially designed and hand-hammered, even to the living room light fixtures of wrought black iron that swing from the lower cord of the trusses—the selected motif being utilized also in the side lights and lanterns which add their glow to the radiance of the orange tinted bulbs aloft.

Whether or not the most dour of our pioneer ancestors would approve the blithe color scheme, they would most assuredly sanction the stability of construction. Not a log in the building but has its especial duty to perform. Some of them have double or triple purposes, in fact, as in the case of the logs which support the living room gallery, the porches, and the outside balconies. These supports are the actual constructional logs carried through, converting these gracious concessions to picturesque charm into integral parts of the building.

The treatment of the interior of the cabin is as simple as the exterior. These illustrations give an idea of the construction details and show how the great hand-hewn cedar logs, draw-shaved to a uniform color and then treated with oil, were used with splendid effect. The gallery, from which open the bedrooms, runs along the walls of the living room, which is two stories in height



Growing the Perfect Lawn

The story of a golf divot that was not replaced

by ALBERT A. HANSEN

A FEW years ago four eminent government scientists were playing golf near Washington, D. C. A conspicuous feature of the course was the presence of scattered patches of particularly fine turf, but none of the group was able to identify the grass species that produced the spots of such outstanding excellence. One of the men, the brilliant Dr. C. V. Piper, then in charge of Forage Crops Investigations of the United States Department of Agriculture, decided to find out. He cut a small plug from the center of one of the unusual patches, grew the plant in a greenhouse and discovered it was a species known as creeping bent.

This apparently trivial incident was actually the most dramatic moment in the history of the fine art of turf making. The simple act of cutting a plug of grass started a series of experiments that has yielded more facts regarding the production of really fine turf than have previously been learned during the accumulated knowledge of the ages. Although it happened less than a decade ago, the little drama that was enacted on a Washington green led directly to a revolution in methods of turf making that has spread from America to all parts of the world.

A study of the habits of creeping bent revealed that it produced seed in such small quantities that seed production commercially was evidently a hopeless proposition. Nothing daunted, Piper decided to cut up the creeping stems, or stolons, into small lengths and use them in place of seed. This plan worked so admirably that to-day thousands of golf greens have been planted with creeping bent by this method and it may now be regarded as the standard grass and the standard method of planting for golf greens, a startling change that has taken place within a few short years. The old English idea that it takes a generation or two to produce a good turf has been thoroughly upset since rich carpets of practically weedless greensward have been developed within a year by the stolon method of planting creeping bent.

It was but natural that the wonderfully rich, smooth, velvety greens of creeping bent should arouse envy in the hearts of thousands of golfers who have struggled endlessly with pesky weeds and thin stands of grass on home lawns. Why would not the same method attain the same degree of turf perfection on lawns? Many men have tried it, some successfully, while others have failed. But the popularity of bent, due to its spectacular debut on golf greens, has given it a remarkable reputation over the land and thousands are considering its use as a lawnmaker of weedless turf. And to these thousands many questions have arisen. Does creeping bent from stolons make a desirable lawn? What about bent grass seed offered by dealers? Is it wise to change from blue grass to bent grass? These, and numerous other questions, are puzzling many a person who is dreaming of wonderful, weedless bent grass turf around the old homestead.

The perfect lawn is the basis and almost the measure of the perfect home garden

In the first place, there are several kinds of bent grass that differ greatly in their characteristics, although practically all of them are capable of making good lawns. Most of the bent grasses that can be grown from seed, for example, are entirely different from the creeping bent produced from stolons. Of the bent grasses that may be grown from seed, the kind known as South German Mixed bent (which is produced in the Black Forest section of Germany), is among the best; but this mixture is made up largely of Rhode Island bent, a species that does not form the wonderful creeping stolons that make the creeping bent what it is. True, the German product does contain a small percentage of the seeds of velvet and creeping bent, both creeping species, and for that reason stands high among those bent grasses, the seeds of which are commercially available. Then there is Rhode Island bent and New Zealand or Colonial bent, which are practically the same thing except that the seeds of the Rhode Island variety are gathered in the eastern United States and Canada and are rather seriously mixed with red top, while the New Zealand or Colonial strain is purer but frequently of lower vitality.

The nearest approach to creeping bent that is available on the seed market is a grass known as cocoos and sometimes called golf, seaside, and lawn bent. Although included in the bent group, this is a different species from the true creeping bent, but cocoos does have a creeping habit of growth and may be grown from stolons as well as from seed.

If seed of the desirable creeping bent is practically impossible to procure, why not plant the stolons in the lawn? Well and good; but there are objections! In the first place, it has been discovered that there are dozens of strains, not all of which are suitable for lawn making. For example, many of the strains of creeping bent are so prostrate in their habit of growth as to be rather undesirable in lawns. It is true that several commercial concerns claim to have separated strains suitable for home lawns, but it must be remembered that practically all the creeping bents are rapid growers and must be cut constantly or they will become so rank as to make mowing practically impossible. Where well (*Continued on page 166*)

Here we have the pieces of bent grass stolons—each piece put into the ground (preferably in the fall) means a new plant

Dig up a piece of bent grass turf and you see the roots are all in the upper inch of soil. Therefore fertilize on the surface

Above. A general view of the Wood garden from the house. The fountain and pool are surrounded by early yellow iris, pink spirea, forget-me-nots, pink sedum, turtle head and meadow rue. In the background is a hardy perennial border

Left. In this grove of old pines bordering the garden, there have been transplanted thirty-six varieties of wild flowers collected on the island of Mt. Desert, upon which Northeast Harbor is situated. Pink and white lady slippers are shown in the foreground

Down East and Up Along the Coast of Maine

Brookwood, the estate of Mrs. Arnold Wood at Northeast Harbor, Maine

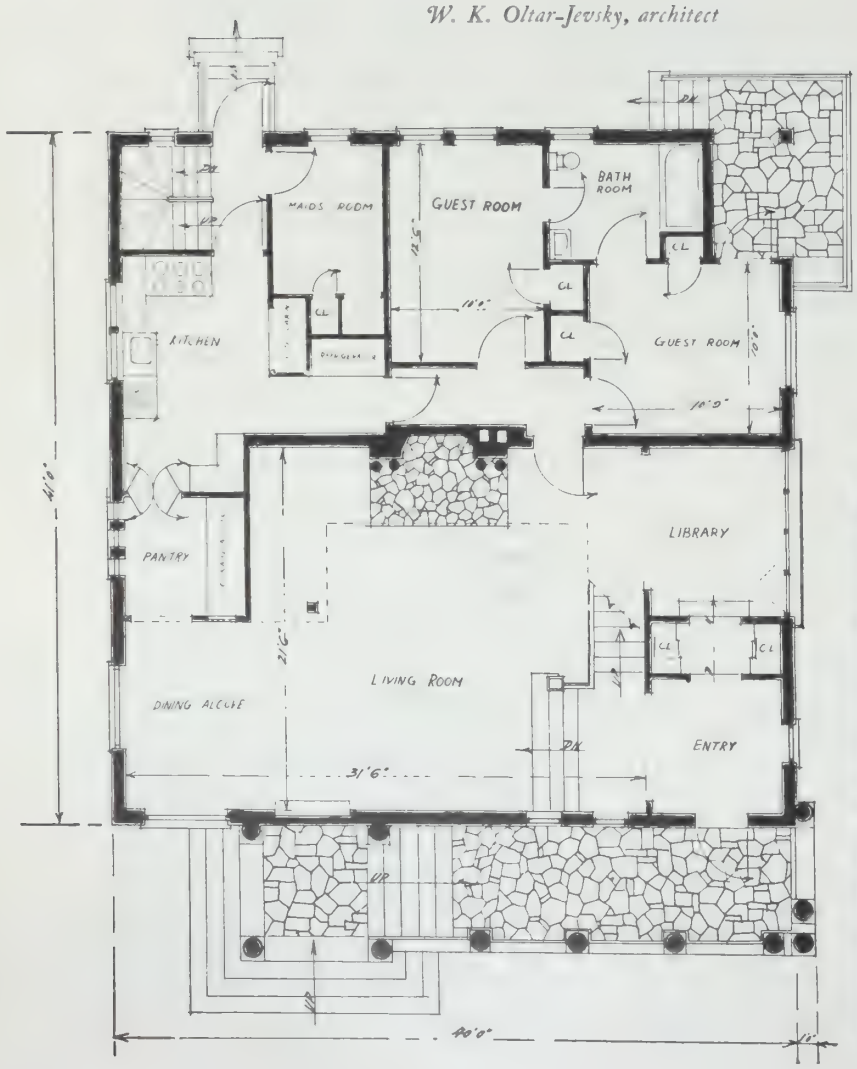
PHOTOGRAPHS BY ARNOLD WOOD

Like the throne room of the great god Pan is this bed of Clara Butt tulips, whose brilliant coloring is offset by the cool green of the foliage in the background. Beyond the tulips lies a small rock garden

A group of hardy perennials nestles beneath a grove of stately old pines through whose branches one can catch a glimpse of Somes Sound

Charming vistas and occasional groupings of flowers are noteworthy features of the Wood estate. The owners have taken full advantage of the natural resources of the place and have added to their beauty by grouping flower beds at suitable spots. Framed in the natural green of the Maine woods, with the sea beyond, the effect is enchanting

W. K. Oltar-Jevsky, architect



In her country houses America possesses examples from almost every land, yet Russian houses are so rare as to be distinctly unusual. This little house on Long Island has all the naïveté and brilliance of a Russian painting

RUSSIA IN AMERICA

The residence of Mrs. Sonia Levienne at Oyster Bay, N. Y.

A studio living room, two stories in height, occupies the greater part of the house which is roomier than one would suppose, viewed from the exterior

Adventuring in Antiques

"Teacher's pet"

by SARAH M. LOCKWOOD

TWENTY or even fifteen years ago if for any unknown reason a woman wanted to know something about her old family furniture, she drove in her carriage to the museum and looked at the "typical groups." These were haphazard collections of moldy old things utterly unrelated to each other and without any meaning whatsoever. No later than the year of the Hudson-Fulton celebration—1908—when it was timidly suggested that American antiques be included in the exhibition, the proposal met with the curt reply that "there were no such things." Certainly the idea of having them, whatever they were, in our homes had never entered our heads.

This little group of antiques would grace any home, but it would be especially at home in a small farmhouse with Colonial furnishings

In those days we hid the shameful old things that had belonged to our father's father up in the garret or burned them in the back yard, while in our drawing-rooms, hard and shining as a set of new teeth, was arranged the fashionable parlor suite. What blind longing we may have had for the things that to-day are called "antiques" was stifled under the Mission deluge and such-like notions that changed too rapidly for us to do more than keep up with the "style."

But in our heart of hearts we loved old furniture. Every woman instinctively clings to it, and gradually a few gallant souls plucked up courage to bring out their household gods and openly live with them. They looked good to the rest of us. A sort of cult was formed where bombs, such as "maple" and "Phyfe," were exploded with stupendous effect. It became fashionable to know something about old furniture and to look for it in out-of-the-way places. Then the decorators saw a fertile opportunity in the idea and began the wholesale cultivation of an ideal. As one of them expressed it, teacher's little pet, all done up in curly maple and chintz, was brought before the class and introduced as "Americana."

Now everyone all over the country knows Americana. Everyone is cultivating her acquaintance. Every piece of old cherry or maple that has been shrinking in the kitchen beneath a coat of paint is dragged out, scraped, and planted in the drawing room as our dear old family piece. If we have no old furniture of our own we go out and buy some. Second-hand shops that once lurked dark and ashamed in the back streets have pushed out and made fortunes out of old truck for which they once were paid money to cart away. Everybody's doing it. The flood tide of the American antique, too long at low ebb, has flooded the country and we are all carried away by it.

As a matter of fact, as is true of most things we do in America, there are sound and shrewd reasons behind our newly awakened interest in our own things. It may not look that way, but there are. We are beginning to feel the force of tradition, and we like it. The spirit of our forefathers is awake and kicking against the long-continued invasion of foreign matter into our ideals. What is the matter with our own ideals? Why should we go abroad for inspiration when we have excellent inspiration right at home. What château on the Loire, what Tudor castle, could or does mean more to us than simple Mount Vernon? What furniture, no matter how beautiful, expresses more perfect familiarity with our needs? We have come at last to see the honest beauty in the furniture of our forefathers. We want to know its history and to give it a proper place in our homes.

American furniture is a comparatively simple subject, at least for the average home builder who does not want to split hairs over indifferent details. During the first hundred years, from 1620 to 1720, grim necessity restricted it to a few stout and simple forms which, while of intense interest, are easily out of place in modern homes. It was made by a people facing desperate conditions. Naturally it is unhappy languishing beneath the electric light in a pretentious modern house where much thought has been given to the plumbing. These crude tables and chairs and clumsy cupboards "more grand in their humility," bearing the marks of toil and poverty, belong only in museums or in the original old cottages that are their proper background. Occasionally we find a collection of the poor old dears properly housed, and the result is enchanting. Even then, however, the effect is apt to be too wistfully out of step with modern life and to verge upon the insincere, which, of course, is wholly unkind to the honest old pieces, for it kills their meaning and their life. What we want in our homes is not a forced bizarre ensemble but practical and beautiful old furniture put to good use.

How charming and how suitable the always popular maple furniture may be for the bedroom of the country house is particularly well illustrated in this photograph

The average home builder finds what he needs in the American furniture of from 1720 to 1800. Not so long ago such pieces in good condition could be readily found, but they are becoming scarce, and unless you have the luck to find them yourself

in some still unravished spot, you pay round sums for them. True dyed-in-the-wool American furniture was made of various native woods—cherry, maple, pine, and so on—and in mahogany. The styles were, of course, much influenced by the changes of fashion abroad, or were peculiar to the locality in which the piece was made, but all American furniture, no matter where made or how influenced, retains a certain flavor of pioneer simplicity that is its chief characteristic. It is chaste, austere, seldom pretentious, and often very beautiful in a healthy, honest way.

Of course, most of our skilled cabinet-makers came from abroad, bringing their ideas and designs with them, so that it is often difficult and sometimes impossible to distinguish pieces made here from those imported from abroad, except, of course, those made of our own native wood. But it does seem only fair that furniture that has stood by us for more than a hundred years might very well be called naturalized American antiques, and as such find a place in our homes. However, many collectors seek nothing but pieces made of native wood, which accounts for the extreme popularity of maple and cherry and native pine. For the same reason typical native designs, such as the Philadelphia Windsor chair, the Hitchcock chair and the butterfly table, are eagerly sought. But to my mind pieces made abroad, in England or Holland or France, and that came to America, were as much part of our Colonial life as were the people who came here from those countries.

Collecting early furniture is only the first step toward establishing an old-fashioned American home. When you have your pieces you must look for a proper setting for them. Of course, the ideal is an old Colonial house in the country, a dear old house amid the rocks and rills and shaded by the faithful trees; a house that has stood the buffets of time and tempest, that is gray with age but still hale and hearty. Such a house will yield to modern renovation only after many groans and protestings, but if you are kind to it, it will give you at last all you hope for in the way of old-time dignity and repose, combined with modern plumbing and telephones. Hundreds of these old houses have been rescued from neglect and decay in the past ten years. It is becoming exceedingly difficult to find one that has not been startled out of its sleep by some one.

But if you must live in town, of course the next best thing is an old house there, one of those high, square, red brick houses trimmed in limestone and with a delicate fan-light over the spacious door. These houses may still be found, and the real force behind our desire to get back to early ideals is shown by the fact that even in hurrying, worrying New York, where every moment is precious, whole blocks of these old houses in out-of-the-way corners of the city have been rescued from the slums. Sometimes, when it seems that the juggernaut of commercial power is rushing to the destruction of every precious landmark and beauty spot in town, it is encouraging to know that off in the side streets these old houses are lifting up their heads again.

But suppose you cannot afford to "do over" a house either in the country or in town—for there is a hideously practical side to face in our dreams of a simple old-fashioned home these days. Then there is nothing left but a flat, and of these there are two kinds, the old house that has been turned into apartments, and the box-like structure at so much per square foot.

The old house that has been turned into flats has the invaluable advantage of atmosphere. Almost always there is an adorable drawing room with high ceilings, white paneling, corner cupboards, and a big open fireplace. They are perfectly enchanting, especially to those who go to tea or dine. The high windows with the wooden shutters, the lovely mantelpiece, the cornices around the doors and cupboards, make those who live in the boxes quite green with envy. Old furniture is perfect in such a room. It all seems too good to be true, and sure enough, your envy is soothed when you see the other rooms strung along a gloomy passage ending in a makeshift hole of a kitchen. The gloss of one's achievement in maple and chintz is quite spoiled when guests come heaving up four flights of stairs and the maid comes panting up the passage with the soup!

A living room such as this is a good illustration that Victorianism was not entirely devoid of charm, and it proves that we should not condemn it too severely

No! If one is living the average, practical, everyday sort of life, one must go into one of the boxes whether she likes it or not, and make the best of it. And it is astonishing how well many women do, those who would like a house in the country or one in town with a garden at the back, but who in all fairness must live, for a time at least, in that most graceless of human habitations, the modern apartment house. Fortunately the builders, yielding at last to our yearning for an open fire, have put them into most new buildings. Five years ago, open fireplaces in modest flats were as scarce as primroses in December, but now most of us have one, and with a fireplace to begin with, a determined and courageous woman can do almost anything. Old brass fire irons and a pierced fender go in front of it to gleam in the dancing light. A maple tea table with a painted tray and luster tea things is between the chintz-covered small sofa and the easy chair. In the bedrooms are maple and chintz and hooked rugs, in the dining room polished mahogany, old silver, and glass. What matter if in the kitchen we find a paralyzing array of electric buttons and hot water taps, if to reach this haven of old-fashioned simplicity we must penetrate an Italian plaster Egyptian tomb and shoot skyward at the rate of a mile a minute? At any rate we get there. We've got it. We find repose and comfort from the wear and tear of modern life in the things of another day, a day with faults as grave as ours no doubt, but when at least we may be sure it was quality and not quantity that was the standard, and when man's heart was not so much in his wages as in his work.

The Importance of Architectural Background in Decoration

When is a door not a door?—When it is decorated by Mrs. McMillen

by BETTY THORNLEY

ALTHOUGH there are seven million people in New York, and dear knows how many millions in all the other cliff-dwelling American cities put together, the cleverest architects prefer not to think about this much-tried population group. They have plenty to do in devising houses for those who can still afford to go up and down their own stairways and out into their own gardens in the country, or in cities where space doesn't cost so ghastly much.

In the same way, every decorator will tell you frankly that she'd much rather decorate a house than an apartment. Her soul yearns for eleven-foot ceilings, and apartment ceilings in New York rarely go even ten feet; most of them are nine-six or even nine-four. Her pet furniture was all designed in a period when the ceilings were less limited; why should she have to place it where it doesn't look at home? Of course she'll try. They'll all try. But they don't enjoy the process.

Mrs. McMillen, however, is one who has accepted the inevitable. From this point she begins her thinking—and her thoughts are decidedly constructive. She has practically all her decorating life ahead of her. Ceilings are low to stay that way for the sternest of financial reasons, even though rooms are mercifully getting longer and wider. Windows are designed according to a standard, and the average apartment will suffer them so for some time to come. Doors are placed, in the main, by people who seem to want the world and his wife and their set to live in a passageway. Radiators are too assertive. . . . Well, what are we going to *do* about it?

Mrs. Eleanor McMillen, decorator

The decorator, in designing a room, is under a handicap in that she must put up with architectural and structural details already existing. Consequently, she must study the architectural background to arrive at a correct solution, as below, of her decorating problem

With this in mind, Mrs. McMillen has decided that her years at the New York School of Fine and Applied Art, her other years abroad, on scholarship or on her own, her work with Elsie Cobb Wilson, her highly trained staff who are graduates from her own school—all these things have fitted her to concentrate not on choosing and placing New York's furniture so much as on giving it interesting, appropriate, architectural backgrounds against which her later placing will count for something besides thousands of dollars. She'll still do houses, of course—lovely houses—and she'll adore doing them above all else. But apartments are the final test of her skill. (*Continued on page 154*)

THE FENCE THAT FRAMES THE PICTURE

The importance of the fence in completing an estate is well indicated in this photograph by the architect, Dwight James Baum. Surrounding an estate in New England, its grace and simplicity suggest the work of Samuel McIntire when that master craftsman was at his best

The Trail of the Painted Parks

"If you want to look into Heaven—"

by PAUL C. PHILLIPS

BRYCE CANYON is still a novelty to the tourist. Adventurous spirits who have visited the more celebrated wonders of America will find a trip to the canyons of Utah refreshing and inspiring. These national parks surpass in grandeur most of the beauty spots of the world. That they have been hitherto neglected is due largely to the popular belief that they are inaccessible.

This is no longer true. Bryce Canyon, Zion Park and the Kaibab Forest are now as easily reached by automobile or bus as the better-known resorts. Due to the recent completion of the gigantic cantilever bridge over the Colorado River in north-central Arizona, they may be reached by auto from the east and south as well as the north and west. The trip to Bryce Canyon and Zion Park can be made as part of the "Grand Tour" of the National Parks; it can be combined with a visit to the Grand Canyon of the Colorado, the Mohave Monument and Mesa Verde National Park, or can be taken en route from Los Angeles to the Yellowstone Park.

The roads on these routes are prevailingly good and being improved each year. Many of them are of cement or asphalt construction, and where gravel or crushed rock has been used the surface is usually quite as good. Furthermore, hotel accommodations in Barstow, Las Vegas, and Cedar City are now excellent, and the lodges at Bryce Canyon and Zion Park very comfortable. De luxe lodges with baths, electric lights and other modern conveniences are being built at Bryce.

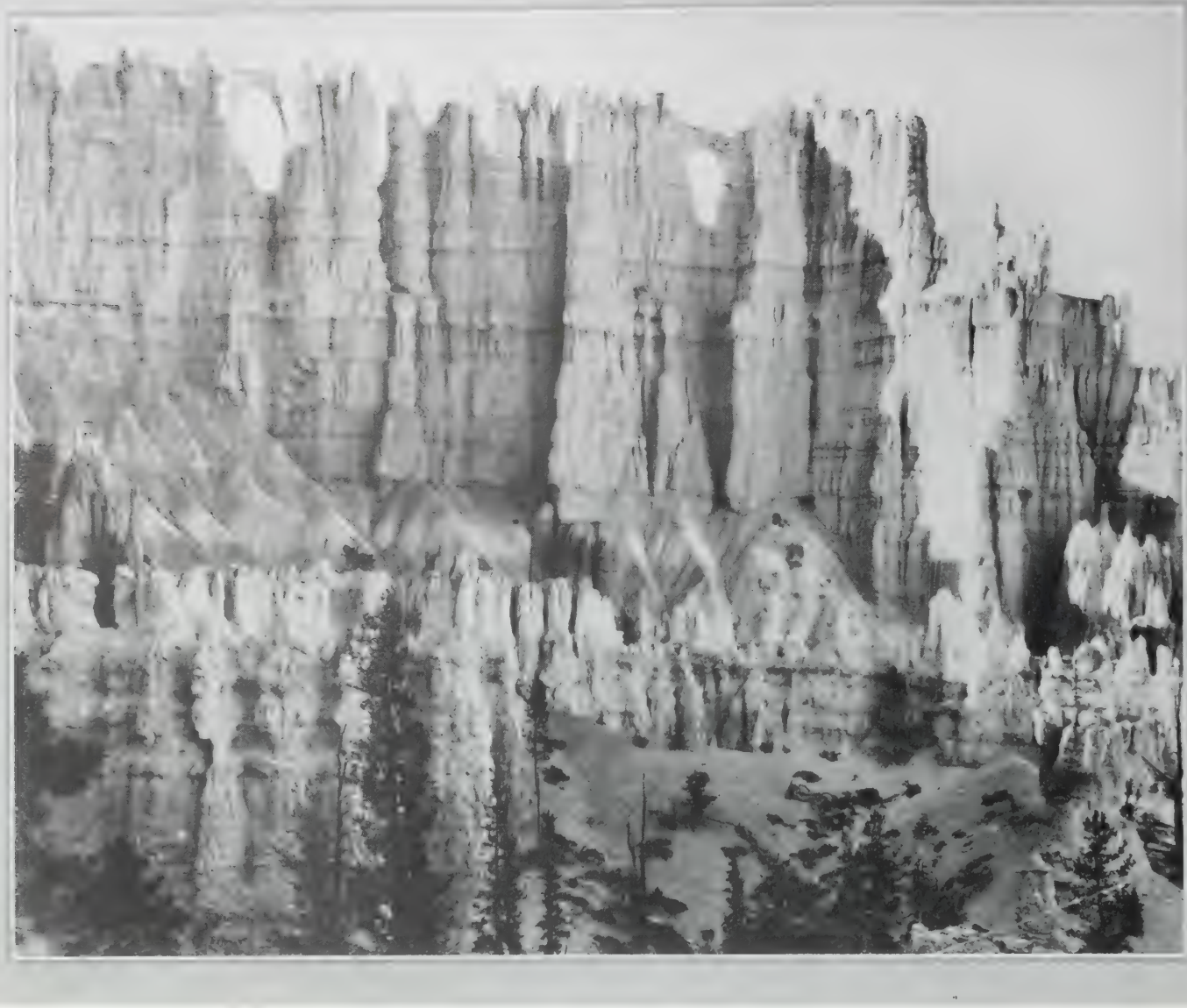
The management of these national parks has been entrusted by the United States Government to the Union Pacific Railroad which has leased them to the Utah Parks Company. This, in itself, is a guarantee of satisfactory service for the tourist.

For sight-seers not traveling in their own cars ample provision is made by busses from Cedar City, Utah, scheduling trips throughout the open season. These busses go to Cedar Breaks, Bryce Canyon, Kaibab Forest, North Rim (of Grand Canyon) and Zion Park.

Bryce Canyon is easy of access to the hiker from El Tovar, on the south side of Grand Canyon (which is served by a branch line of the Santa Fe Railroad), by descending a mile to the Colorado River using Bright Angel and Yaqui Trails, crossing the suspension bridge and climbing to the north rim. From there one can travel by foot or car over a fair gravel road which leads through the wonderful Kaibab Forest, on its lofty plateau, to Fredonia, Kanab and Cedar Breaks Junction. The entire distance is about

The Lodge at Zion Park, Utah, is typical of the comfort that the traveler may expect nowadays on a tour of the National Parks

East Temple and Twin Brothers peaks (above) give a good idea of the ruggedness and grandeur of the scenery that is to be found in Zion Park

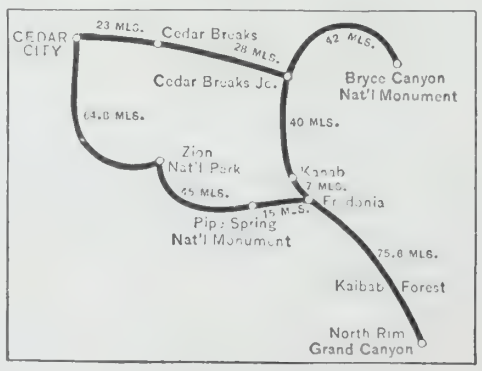


Like the ruins of some century-old cathedral in England, this natural formation, aptly called "The Wall of Windows," is one of the glories of Bryce Canyon in Utah

150 miles. From Zion Park one connects with this trail at Fredonia.

Bryce is also accessible from the north by leaving the Arrowhead Trail at Paragonah, crossing the mountains through Bear Valley and turning south from Spry to Panguitch and Bryce Junction. Another route is via Circleville. By far the best way is the one we took from Cedar City on the Arrowhead Trail up Cedar Canyon to Midway, on the Markagunt Plateau, down to Cedar Breaks Junction and northeast to Bryce. Each of these latter routes is about 100 miles in length. While the hotels advertise a season extending from June 1st to October 1st, it is the wise tourist who schedules his trip well within these dates as snow is often encountered early and late in the mountain passes.

It was a beautiful morning in spring when we left Cedar City. Over a good gravel road we headed toward the east and lofty Markagunt. Soon we entered Cedar Canyon and commenced the ascent beside its turbulent stream. At first the grades were easy. The road turned and twisted to find a passage between the cliffs, always succeeding, although at times it did seem impossible. The grades got steeper—ten, fifteen even seventeen per cent.—until finally we had to shift from high gear to second and, for a few hundred yards, even into low. At 7,000 feet we were still in the forests. Soon they thinned out and we gazed up 2,000 feet to mountain peaks and down 2,000 feet into the chasm. We continued on to Midway, the top of the divide, and at 9,000 feet we reached the road to Cedar Breaks. Cedar Breaks resembles Bryce in its main features but its cliffs have been more eroded. They have been slashed into great terraces, buttresses or "breaks." It is in the Sevier National Forest and by many it is thought to rival Bryce Canyon. The descent to Cedar Breaks Junction is easy, the road being good gravel. Turning north down the valley of the Sevier River, we literally ran into flocks of sheep being driven by men and dogs to the shearing. They filled the road from fence to fence and could be penetrated only by the push of the car. This is a great sheep-raising valley.



The trail of the Painted Parks

Soon we reach Bryce Junction, leave the main highway and turn east and south. It is an easy run of twenty miles over the superb road from here to our goal. Glimpses of the Pink Cliffs in the far distance are caught ere we enter Red Canyon, whose ruddy towers prepare us for more gorgeous pigments at Bryce. The scene from Inspiration Point at Bryce is one of marvelous beauty. From an altitude of 8,000 feet one looks across an amphitheater three miles long by two wide and a thousand feet deep. It is crowded with statuary and castles of all descriptions carved by erosion from the pink and white sandstone cliffs. Far to the east rise the gigantic Table Cliffs, a deep rose in the morning sun, their top (*Continued on page 166*)

The China aster (Callistephus) rivals other fall flowers for premier place in popular favor, and is worthy every effort made to grow it

Avoiding Trouble Among the Asters

The more serious diseases and their remedies

by C. T. GREGORY

THERE is hardly a flower grown that has greater popularity than the aster and it seems as if people have particular difficulty with it. Many have given it up in disgust because the plants will not survive. Their soils get "aster sick," and when the soil gets in that condition one might as well stop, for a few years at least.

Aster-sick soil can mean but one thing and that is aster wilt. This disease is a sure death but not a sudden one. Perhaps the name "wilt" is deceiving because it brings to mind the sudden flagging and withering of the leaves. But aster wilt does not act quite that way. The plant first assumes a yellowish color. The lower leaves develop dark brown areas between the veins. Similar streaks appear on the stem. This condition progresses up the plant and in a short time the entire plant is dead and black. The sap tubes of the stem are brown or black instead of the normal greenish-white color.

Wilt is insidious. The fungus causing it can live in the soil for two or three years, ready to destroy. This little habit of the disease is doubly dangerous because the plant-bed soil may become infested, producing diseased plants each year that show no signs of trouble until they are transplanted into the field. It takes some time for the fungus to do its dirty work and the young plants may be infected and still show no signs of it, but in the field the trouble develops. Disease infested plant beds are exceedingly serious. Any indication that this condition exists should be a signal for sterilization of the soil or replacing it with clean soil.

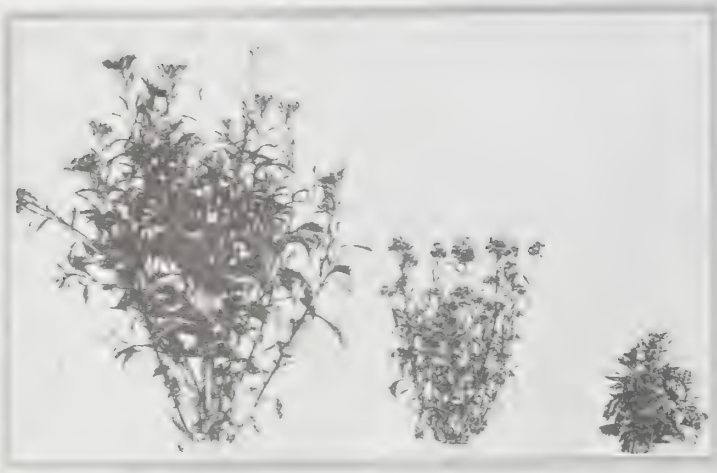
Soil sterilization can be accomplished either by steam or formaldehyde. When the equipment is available steam sterilization is best. Loosen the soil thoroughly and permit it to dry out somewhat; not bone dry, but still do not have it moist because the steam cannot penetrate properly. Sink perforated pipes in the soil at least a foot deep and about eighteen inches apart. Steam at seventy-five or one hundred pounds pressure will heat the soil to a temperature of 180° F. in about an hour. This heat should be maintained for an hour.

Black streaking of the stem and rotting of the roots tell of the presence of the "wilt" for which soil disinfection is a control

If steam is not available use formaldehyde at the rate of one pint in twenty-five gallons of water. Apply this at the rate of one gallon per square foot to the loosened soil. Leave the bed undisturbed for about a week, then loosen it again so that the gas may escape completely. A word of caution must be given at this point. Be careful about carrying infested dirt on the shoes or the spading fork. It will be best to stand a moment in a shallow pan of formaldehyde and to soak the fork in the same solution.

And now we have a clean plant bed. The next step is clean seed. Pick seed from healthy plants and no further care is needed. But we often do not know the source of the seed and so it is best that it be treated. Soak for ten minutes in a 1–1000 corrosive sublimate solution or for an hour and a half in a 3 per cent. solution of hydrogen peroxide. Furthermore, avoid excessive moisture in the plant bed and also avoid root injury in transplanting.

Another common and puzzling disease is the aster yellows. The plants are more



Yellows, brought on by the bite of an insect, shows itself by stunted growth, but the plants do not die

Wilt shows itself first of all as dark areas in the leaf, which also becomes distorted and twisted

or less stunted and bushy, especially when the disease attacks the young plants. The leaves are yellow and the flower often distorted. However, the disease does not kill the plants.

Yellows is a sap or virus disease and one that is known to plant doctors as a mosaic. No one has ever certainly seen the causal organism, probably because it is too small to be seen with the highest magnification of the microscope. We do not know what causes the disease, but we do know it is quite virulent and easily spread by leaf hoppers.

More serious still, there are about fifty different kinds of plants that have the same disease. In this list are included many flowers, weeds and vegetables. The particular danger, however, lies in the perennial plants that carry the virus in the perennial root. Each year these diseased roots produce diseased plants and the bugs spread the disease to the aster. This list includes such weeds as dandelion, daisy fleabane, butterweed, horseweed, hogweed, *Sonchus arvenis*, *Sonchus oleraceus*, plantain. The vegetables affected are salsify, lettuce, dill and spinach. Numerous other flowers are affected, such as the daisies, pyrethrum, ammobium, gaillardia, centaurea, calendula, monkey flower, gloxinia, calceolaria, schizanthus, salpiglossis, lavender, forget-me-not, phlox, mignonette, sweet alyssum, California poppy and portulaca.

The disease is not carried in the seed of any plants, being able only to live in the sap of the perennial plants. These facts make the control of this disease a matter of destroying all dwarfed and distorted plants and dusting or spraying with nicotine sulphate to kill the leaf hoppers. It may be necessary to make application once every week or ten days to hold these bugs under control. Of course there is no need for applying this nicotine unless the bugs are present, but it is easy enough to see them on the lower surface of the leaves.

There are two or three other diseases of asters that may, under certain conditions, become serious. These, however, are not usually of particular importance. The leaves may be attacked by an orange-colored rust which may be the same as the rust on solidago species. Many of these rust fungi have two sets of plants that they live on. This rust spends part of its time on pines, hence asters growing near pines may be badly rusted. There are also three leaf spots that may be damaging during wet weather. Seed treatment as given for wilt and spraying with bordeaux mixture or dusting with copper lime dust are effective treatments for these troubles.

One of the worst bugs on asters is the root aphis or louse. The plants are stunted and the foliage is yellow. The effects of these lice may be confused with the wilt. Aphides, you know, are the ants' cows, and the presence of ants about aster plants, especially sickly plants, is another indication of root lice. Of course, however, the best proof is to pull up the plants and examine the roots for the white or bluish-green lice. Pour a half cup of 1-800 nicotine sulphate solution about each plant to kill the lice. There is also a new preparation known as carbon disulphide emulsion that can be used in the same way. Keep the ground cultivated to demoralize the ant colonies.

The black aster beetle is another bad bug. It eats the flowers and leaves quite voraciously and usually does not appear till about midsummer. Dust the dry plants with sodium fluosilicate at a time when the bugs are present and aim to hit the bugs. These aster beetles, despite their being black, are still quite neat. When the dust gets on them they wipe it off and in the process get it into their mouths. Sodium fluosilicate is very poisonous.

Rust, a lesser disease of asters, is one of those fungi that has an alternating host—in this case, pines

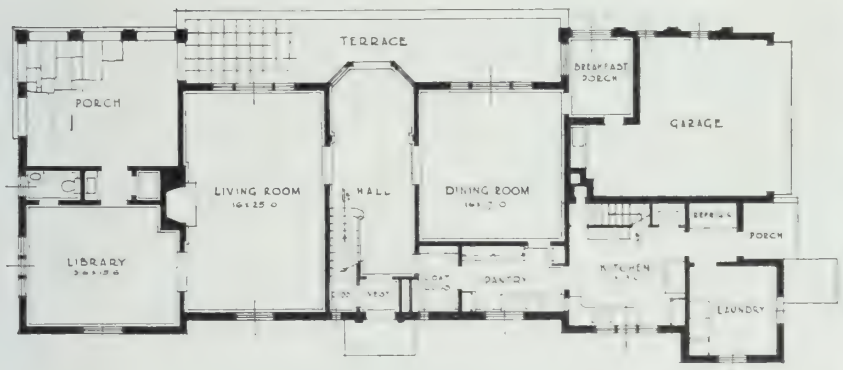
Flowers that are imperfectly colored, few petalled and with yellow calyx segments are the result of yellows

Brick in the building of the home is at all times beautiful, but rarely more so than in this instance, where it has been white-washed to conform with the classic lines of the Georgian period

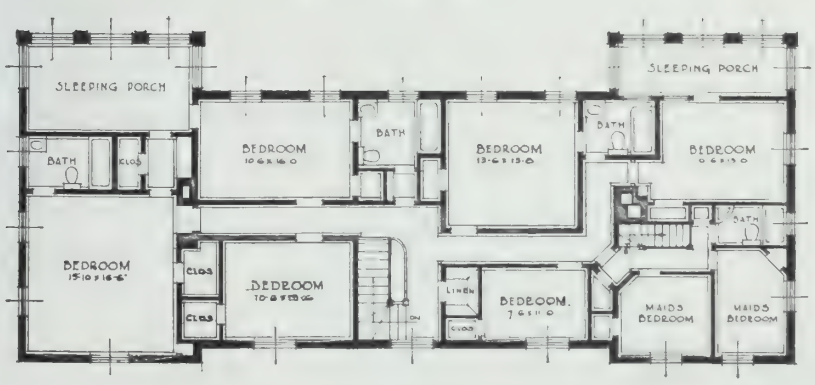
BRICK AT ITS BEST

The residence of Warner W. Kent, Esq., at Scarsdale, N. Y.

Polhemus & Coffin, architects



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Severely classical in treatment, the doorway of the Kent house makes a distinguished entrance that is in conformity with the dignified treatment of the entire dwelling

The plans of the first and second floor show the house to be even more commodious than one might judge from the photographs. Note the clever treatment of the sun porch in both the photograph and the plan

Wood, brick, stucco and stone all blend together in this residence of Charles H. Cuno, Esq., at Meriden, Conn., to make a perfect ensemble. Frank J. Forster was the architect

Style Trends in Construction Materials

Make your material fit the style

by TYLER STEWART ROGERS

RUSKIN characterized architecture as "frozen music"; it might also be called "the physical history of the evolution of civilization." To those who have found opportunity to study something of the genesis of architecture and its gradual development through the ages, it must be apparent that all architectural styles express in clear terms the environment out of which they are evolved. As geologists can read in the soil strata of the Grand Canyon a physical history of the formation and development of the earth's crust, so in even a simple house the inquiring student can read something of the social conditions, the development of art, the appreciation of mechanics, and the character of the natural resources that were available during the age and in the locality in which the building was constructed. This frozen history, of course, can be most satisfactorily read in original old buildings which were actually constructed during the time when one of our great architectural styles was being evolved, but even a modern house tells a story of its own to those who are equipped to appreciate these extrinsic values in commonplace things.

The home builder who has no such philosophical interest in architectural styles is nevertheless influenced to a surprising degree by tradition and precedent, as well as by modern economic and social conditions. This influence is most clearly observed in the selection of materials for the construction of a home, because in this problem there arise considerations of utility and fitness, and the latter is nothing more nor less than an acceptance of architectural tradition. In other words, when the development of a home is being seriously considered, thought is given to the style of the house, and this immediately brings up the question of what material of construction is best adapted for the proper expression of that style. The subject is of so much interest to intelligent home planners and has such a great influence on the successful evolution of a fine home that this article has been prepared to discuss, in a brief manner, style trends in construction materials.

Before taking up the basic structural materials and considering their relation to architectural styles, it is worth noting the tremendous influence which the availability of materials in any broad locality had upon the character of the architecture native to that section. It is not necessary to go back to Roman and Greek times, because, strangely enough, our present architectural forms are not derived directly from these periods, except as later styles, during the Renaissance period, adopted classic precedents. The medieval era may broadly be considered the earliest architectural age which influences our present-day homes. During those dark ages there were no transportation facilities and there was little interchange of ideas between the various geographical sections of Europe. Architecture took its form from the construction materials at hand. Where wood was plentiful, it was widely used because it was easy to work and handle. Where it was lacking, stone masonry and brick became important structural materials.

As civilization progressed, these basic materials were used with greater intelligence and skill and native craftsmanship took pride in the introduction of elements of beauty, which subsequently became more characteristic of the native style than the nature of the construction materials themselves. Nevertheless, even to-day we recognize a certain fitness of materials of construction to architectural styles because of this basic economic influence, which left its indelible mark upon architectural tradition.

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The background of this tapestry—in yellow or peacock or a soft fawn—gives a particularly interesting play of light and shade by its unusual weave of irregular chevron stitches.

It makes an unusually handsome covering for almost all types of English or American furniture.

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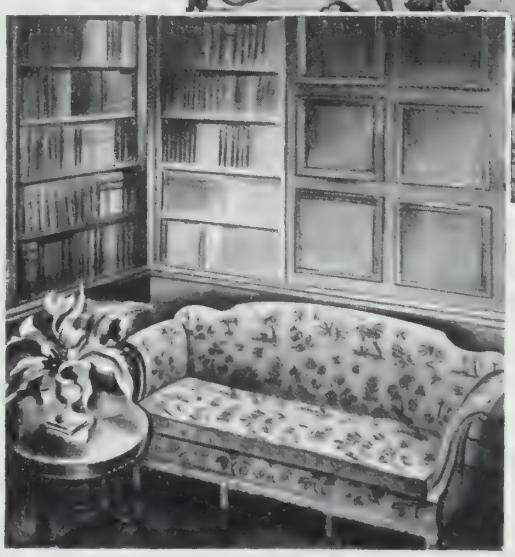
THIS TAPESTRY comes in three backgrounds—a brilliant yellow, giving a Chinese effect; a delightful peacock; and a soft fawn. The same colors in the motifs are very effective on all these grounds.



THE RICH VARIETY of color in the motifs and the play of light and shadow in the background of this tapestry make a particularly handsome covering for almost all types of English or American furniture.

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JOHN BYERS, ARCHITECT

In the bright sunlight of southern California, stucco, either natural color or with a slight tint, has proved itself eminently suitable both from a picturesque as well as a practical standpoint. The Gorham-Halliday residence at Santa Monica, Cal.

JULIUS GREGORY, ARCHITECT

Wood upon a background of stucco, with a stone foundation, gives an effect that is wholly pleasing to the residence of Mrs. Mary McKelvey, Spuyten Duyvil, N. Y. The roof of wooden shingles blends perfectly with the rest of the construction of the house

It is possible to read this story in American architecture. The Puritans and all other early settlers on this continent built their first permanent structures of wood hewn from the trees they had to cut to clear a site for their homestead and village. The first structures were as primitive as anything in the dark ages, but the force of civilization worked more rapidly in America and soon "framed" dwellings of the types familiar to the settlers in their mother countries were erected, and in some cases cut frames were transported from England to New England in ships, all ready to put together. Subsequently, as communities were more firmly established, stone and brick came into use wherever these materials were readily available.

New Jersey red sandstone impressed its mark upon the Dutch Colonial cottages which still dot the state. Southern Colonial architecture early adopted brick because of the prevalence of suitable brick clays in many of the Southern States. Around Philadelphia a beautiful native stone, which was easily quarried and which cleaved in flat planes, became characteristic of most of the earliest dwellings. Throughout the eastern seaboard the presence of timber made the "frame" house, or the use of wood framing for all interior construction, quite universal, and wherever stone or brick was not readily available frame construction was naturally adopted.

One other thing must be stressed, which is that no general architectural style was evolved solely in one material. Local styles, such as the Cotswold type of English architecture, used a single material exclusively. In this case, the Cotswold district provided an excellent building stone and a distinctive heavy slate suitable for roofing, the use of which has persisted and has never been materially influenced by outside forces. Thus, we find that it is not possible to characterize an architectural style by any single material, but the classification can be more readily made by typical combinations of materials and by the manner in which they are employed.

The modern home builder is always faced with the practical problem of employing modern materials, which are readily available at reasonable cost, to achieve architectural effects consistent with the spirit of the general style which he has chosen. It is for this reason that in the following paragraphs architectural styles and style trends will be discussed only in their relationship to present-day materials and their adaptability to design requirements.

Frame construction, by which is meant a house having an exterior as well as a structural frame of wood, is characteristically a Colonial type, for in this country wood has always been plentiful and cheap. While wood was used in European dwellings through all ages, its relative scarcity soon confined it to use for structural purposes, in the form of heavy timbers, or for decorative purposes, while masonry materials were mostly used for the larger wall surfaces. Colonial frame houses employed shingles or clapboards or, more rarely, wide boards set either vertically or horizontally in the wall, and wood shingles for the roof. All of the Colonial styles are characterized by intelligent handling of wood trim to which all ornamental details were confined.

Wood also finds its place as an important element in many European styles, but it was almost invariably used in combination with other materials. The earlier English domestic work used half timbering in combination with stucco and brick or stone, and often employed beautifully carved barge boards at the gable ends and occasionally carved ornamentation around porches, entrance doorways and other special features. In English Georgian work, wood trim provided most of the fine detailing in cornices and in porches, doorways and dormer windows. In the Norman French style handhewn clapboards with irregular edges, or even shingles, were sometimes used in gable ends and other places where masonry construction was more expensive and difficult. In all of these styles, and in many others which need not be mentioned in detail, wood was not utilized as a basic material for wall surfaces, but was employed either for purely structural

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Whitewashed brick has proved itself a lovely medium for the construction of the country house. Its excellence is illustrated in the Millet residence at Lake Forest, Ill., depicted above

purposes, in conjunction with other strong materials, or for decorative purposes.

Thus, the all-frame house with a wood exterior is predominantly American Colonial in its origin, and the use of wood construction for other styles is a departure from architectural precedent. Wood, however, can be and frequently is employed as the medium in which to express many architectural styles; but usually the best results are achieved when wood is treated in the character of stone or stucco and is given the general appearance of these materials by painting or by the form of the members. For example, in

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Georgian work it is quite common to find wood used to simulate cut stone in quoins and in architraves, pediments, heavy classic cornices, and in columns which in the original form were normally cut out of granite, limestone, marble, or fabricated in brick or terra cotta.

Brick construction immediately suggests many architectural styles. It is characteristic of American Colonial work of a Georgian character in which brick of a salmon, or red, shade were laid with narrow mortar joints. This style can be successfully reproduced today by using common brick of a suitable color or a textured face brick. The same suggestions, of course, apply to Georgian architecture as developed in England, except that in English work various colors of brick were used, ranging from a light straw color to the deepest red, and sometimes two or more colors were used for contrast in a single building. English brickwork of earlier periods was rougher in character and employed handmade brick of a long rectangular shape laid in the wall in many ingenious patterns or bonds. The spirit of this work is very successfully reproduced with overburned common brick such as is available in almost all parts of this country. The rougher textures can be brought out by laying the bricks themselves in irregular fashion following a style which has been given the name of "skintled" brickwork.

IT IS not generally understood that brick is also an appropriate material for modern homes developed in French, Norman, Italian, and Spanish styles, but it must be remembered that brick was a common material throughout most European countries and was constantly employed in domestic work because of this fact. Sometimes it was covered with stucco and very frequently it was painted or whitewashed so that on casual observation it might not be noted that brick was the principal structural material.

Stucco construction is typical of all European styles. It evolved out of the primitive use of mud to cover the crude masonry and timber framing of the minor buildings. Used with half timbering, and often in combination with brick and stone, it immediately suggests English work, but by employing a different mannerism of treatment it may connote equally well the Norman French cottage which has recently become so popular in this country. Stucco is also commonly found in many of the less formal French buildings where it was used in light tints with a moderate texture. The Mediterranean styles employed stucco extensively and added both color and texture to reflect the brilliant sunlight and to give character to otherwise relatively plain surfaces.

The use of stone as a building material is more difficult to characterize by architectural styles because it was seldom transported from one region to another. It is more fitting, of course, to use stone in the natural local mannerism and to refrain from using it if none is locally available, unless one employs the finer cut stones such as limestone and marble which have a character and a tradition that is not confined solely to any one region.

AMONG the roofing materials slate is associated with English and French styles, except the earliest periods. Clay tile is also indigenous to all European countries but is particularly reminiscent of Mediterranean architecture. In England clay tile of the shingle or flat type was more commonly used, while the semicircular forms are more Spanish or Italian. It is impossible to draw definite lines in this matter, however, because in later periods both types were used interchangeably throughout Europe. The typical American roofing material, of course, is wood shingles. These can be used on many types of dwellings but they are first of all American. Metal roofing is comparatively recent. The standing seam type of sheet metal roofing came into vogue in the 19th century and is frequently associated with buildings of the late Georgian and Federal periods in America and in the later Renaissance work in England and France. Modern developments in this type of roofing have made it even more practical than in the past, for pure iron, alloy steel, zinc and copper are available for this purpose. None of the charm of these old roofing materials, including handmade clay tile and slate shingles, has been lost under modern conditions of manufacture. In addition, there are many new forms of roofing materials, such as the better types of asphalt and metal covered shingles and those made of asbestos and cement (as well as modern cement tile) which may be used to achieve colorful effects and interesting textures resembling, but not necessarily imitating, the beautiful roofs of ancient dwellings.

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Painting the Masonry House

Recipes for the homeowner

by BERTON ELLIOT

WITH the steadily increasing use of stucco, which has been spreading from California and Florida inland during the last few years, the decorative treatment of stucco has become a subject of very general interest. Up until quite recently there have been limitations in the painting of stucco, cement and similar surfaces, due to the presence of alkaline salts or active alkali in their composition. These difficulties are now being largely overcome through the development of new painting materials and a more general understanding, on the part of painting craftsmen, of how to counteract these unfavorable conditions. To-day thousands of stucco dwellings of distinction and unusual attractiveness, as well as many exquisitely beautiful structures of a semi-public nature in every large city, testify to the feasibility of the painting of stucco.

Let us take a moment to review briefly the decorative possibilities offered through the proper color treatment of stucco. The warm colors may be combined with tile roofs in yellows and reds to give a distinctly Spanish setting. The French cottage may be given a delightfully French atmosphere with suitable green-grays and creamy pinks. Characteristic creams and ivories will help the English type of house; and think of the mansion in spotless white, pebbled with rough stucco, which may be built quite in keeping with the Colonial idea. Stucco also affords a splendid opportunity for landscaping; its depth and textured richness, when appropriately tinted, form an excellent background for the blue-green of the cedar or the verdancy of other shrubs and trees.

Now let us take up the "mechanics" of stucco treatment, which generally speaking are the same for cement, concrete and other rough plaster compositions, all types of construction of this nature coming under the same general heading; in fact special paints for use on any of these surfaces are generally known as "cement paints," or "concrete finishes."

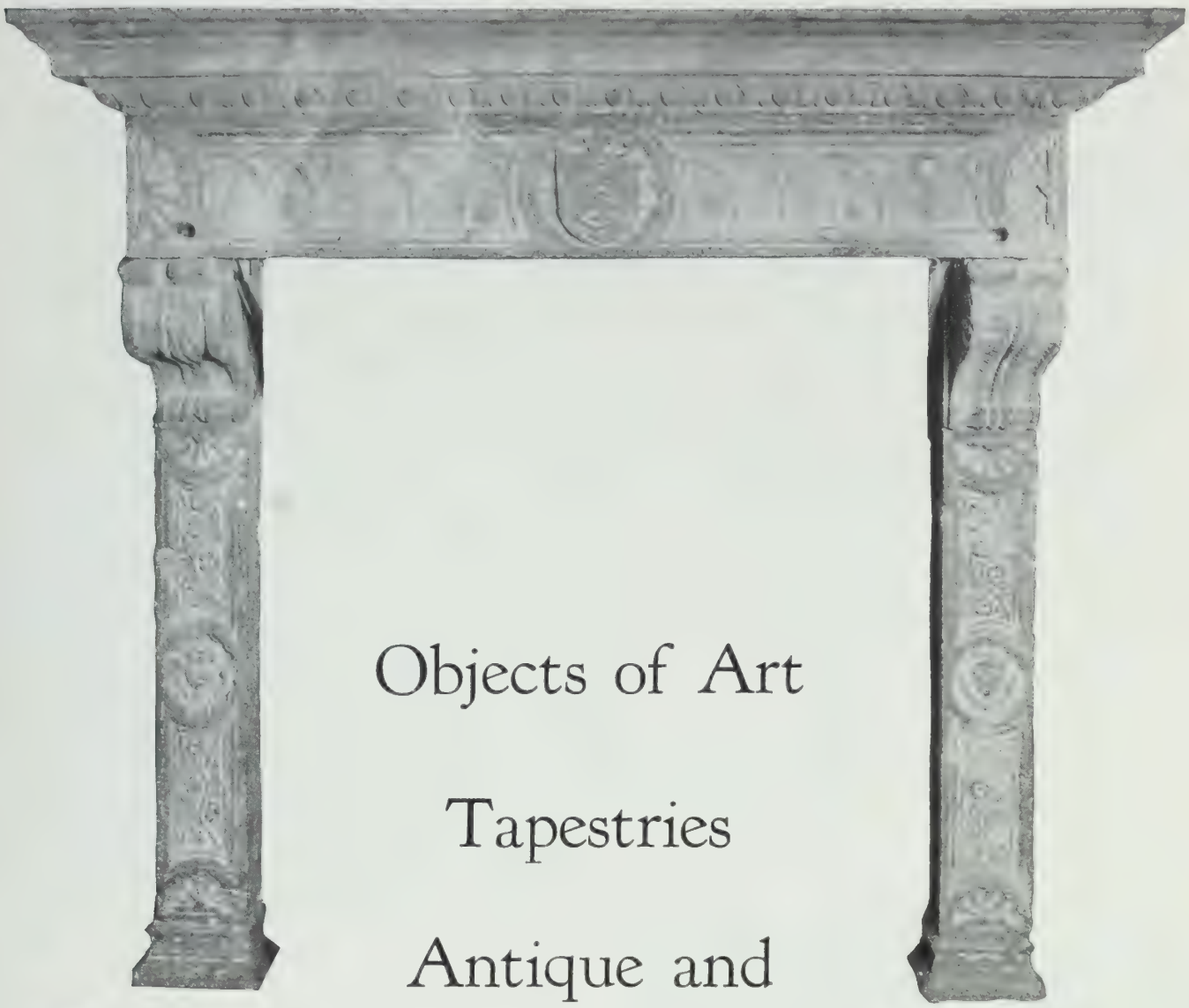
In the first place, color treatment is of two types: coloring mixed in with the stucco materials, or decoration applied after the stucco masonry is completed. Stucco is supplied in a variety of colors by some manufacturers and this is generally entirely satisfactory, but mixing color with the stucco on the job is not to be recommended. Unless the craftsman understands this work thoroughly, unless he has his proportions just right and mixes the materials with the utmost care, there will be an objectionable variation in color and often a disfiguring streaking of the surface. If not properly done, also, the coloring is sometimes likely to rub off on clothing.

Applied decoration is good practice if properly done. One of the advantages of painting is that the majority of cement paint materials act as a waterproofing, tending to eliminate damp walls and reducing to a minimum streaking from rain or soot. There are two distinct classes of paint products designed specially for use in stucco and similar masonry—oil paints and water paints.

All oil paints are more or less waterproof, although some are more efficient than others. There is considerable difference, too, in the constituency of the materials put out by different manufacturers. Some paints are full gloss, some are almost a dead flat, and others have a semi-gloss, egg-shell sheen. The owner should, therefore, look into this feature especially, so as not to be disappointed because the effect produced is different from that which he had in mind.

In applying oil paints, particular care should be taken to see that the stucco is dry all the way through and that the surface is free from dirt and loose particles of sand, so that a perfect bond may be made between the stucco and the paint. Any salts or efflorescence seen on the surface should be scraped off. Then a wash of zinc sulphate and water, mixed in the proportion of three pounds of zinc sulphate to a gallon of water, should be applied to neutralize the salts or active alkali. This should be applied on a clear, dry day and allowed to dry, then washed down with clear water and allowed to stand for three or four days until the absorbent stucco has thoroughly dried out, before the first coat of paint is applied.

The water paints, which come in powder form to be mixed on the job, (*Continued on page 90*)



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PAINTING THE MASONRY HOUSE

(*Continued from page 88*)

also differ in make-up. Many of them are made on a Portland cement base. The colors used are generally lime-proof. Some of the water paints also have waterproofing qualities of considerable efficiency.

In the use of water paints, it is quite as necessary that the surface be perfectly clean as it is with oil paints. However, with some brands the finish must be applied over a wet surface, while with others the surface should be thoroughly dry. In some cases, also, a certain amount of moisture in the air is necessary, while drying, to "cure" the paint, and if this is lacking it is necessary to spray the surface with a very fine mist of water.

A great deal of the trouble experienced in the painting of stucco and cement has been in connection with new masonry. Where the stucco has stood for at least a year before painting, its alkali content has usually disappeared so that there is little danger of its attacking the paint and trouble is rarely encountered. In painting new stucco, however, the proper preparation of the surface and the proper methods of application are essential.

Both oil and water paints can be either sprayed or brushed. Spraying is probably the most certain to produce a good job, especially with very rough stucco, but a good brush job can be done if sufficient care is taken to brush the paint thoroughly into the depressions.

Previously painted surfaces can be successfully refinished with either oil or water cement paints. The directions for use covering the material employed, however, must be carefully observed, according to the condition of the surface. For instance, if previously painted with an oil-type finish, it is usually necessary, in refinishing with a water paint, to neutralize the oil in some way—as, for instance, with a wash of muriatic acid and water (in the proportion of two to three parts of acid to ten of water).

PAINTING BRICKWORK

The use of brick is becoming so prevalent that a word on the painting of brick surfaces will be quite in order. The tapestry-textured, hard-finished bricks of course do not require it, and ordinarily should not, be painted. Common brick, however, often can be very much enhanced, either where used as a trim or as an all-over surface, by effective paint treatment.

Brickwork should never be painted before it is a year old, for the lime in the fresh mortar is likely to spot through and spoil the job. When it is necessary, however, to paint newly laid brickwork, the zinc sulphate wash previously referred to should be applied. Brick is generally painted with ordinary oil painting materials, although sometimes the special cement paints are used, and there are also special brick paints on the market. A flat finish which simulates the dull appearance of brick is very largely used, although some prefer a full oil gloss effect. Where regular oil paints are used, the first, or priming coat, should carry a generous quantity of linseed oil and some turpentine, owing to the extreme porosity of brick. In painting brickwork, the paint should be applied to a small space at a time, following the joints, so that when the next space is done the lap will come on a joint.

PAINTING STONE WORK

Occasionally it is desirable to paint stone surfaces, either basements or a complete stone structure, in which case any good oil house paint may be used, thinning the first coat considerably with linseed oil and turpentine. In the case of an addition to an old building, the new portion can be made to resemble the old with a very thin wash made by tinting turpentine with oil color, using just sufficient color to match the appearance of the old surface. If the old stone is a weather-beaten gray or is dingy from soot or dirt, black should be used for tinting; if a greenish hue from mildew, dark green should be used. Stone work should never be painted until it has stood for about a year, so that the mortar will have "cooled," but in case it is absolutely necessary to paint new work, the zinc sulphate wash previously referred to should be applied.

THE CARLYLE DINING GROUP—*a* 16TH *Century interpretation for Modern Homes — by* DANERSK

One of the most interesting developments in recent domestic architecture is the building of delightful homes under the influence of the 16th Century houses of old Broadway in England with the flavor of Normandy and Brittany farmhouses. The same influence has also been at work in the furnishing of modern apartments. It is for such interiors that the CARLYLE set was designed. Nothing more charming and naive in furniture was ever built than those pieces of the 16th Century, half French, half English, with graceful carvings and rugged panels that inspire the DANERSK Carlyle group for the dining room.

The table is of pedestal end type. When the draw leaves are extended it possesses the old time refectory form, capable of seating ten or twelve people.

The tall chest for silver, linens and glass, can be had either with solid panel doors or with the quaint banister doors of Brittany and pierced carving.

Only a few of the pieces can be shown in the illustration but the entire group is new, yet old; it fulfills modern needs in the spirit of 16th Century artistry.

Visit our showrooms and see this interesting group, with a large collection of individual pieces and related groups in modern arrangements—for every room in the home.

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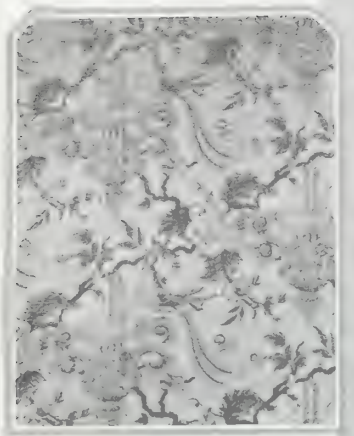
A delightful chintz patterned after a wallpaper by Zeuba



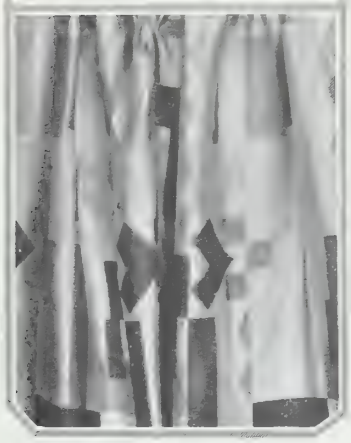
Handblocked linen which varies the conventional flower theme in a new and interesting manner.

The Great American Eagle shows how decorative he can become when garlanded with flowers

FABRICS FOR SPRING

Photographs from Schumacher, Stroheim and Romann, Marshall Field, Cheney Bros., and the Rayon Institute

by LEE MCCANN

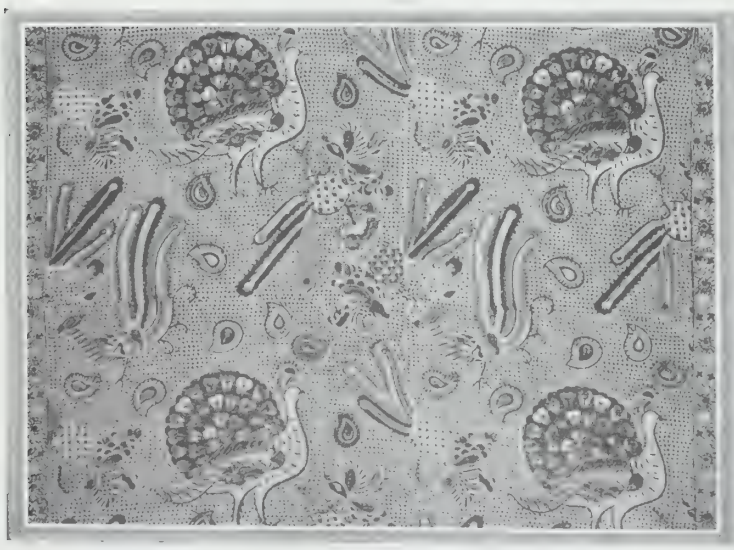


This tissue, by Hélène Henry, called Batons Rompus, *is in shades of beige and blue, with a clever use of different weaves*

Hélène Henry calls this material Gros Rayures. *It is made up of broken stripes of two or three shades of two different colors*

WHEN April comes, one simply has to have spring vegetables, spring clothes and spring hangings. It profits our state of mind not at all to have the first two without the third, for it is impossible to attain to the full delightful consciousness of a brand new season unless the house enters into it, too.

One of the most interesting developments in decoration is the way in which spring fabrics for hangings, upholsteries and slip covers have evolved from a negative to a positive asset. They began rather humbly as a substitute and protection for winter draperies that we feared might weaken and fade in the dust and glare of summer. Given their inch, they took so many ells that



Reproductions of Javan prints, of which this is an especially good example, are much used at present in Early American rooms

The last word in modernist design, yet a silk upon which the spirit of Robert Adam might well bestow approval for its classic feeling

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THE HAYDEN COMPANY

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New York

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FABRICS

¶ AN EARLY 18TH CENTURY
walnut sofa covered in needlepoint

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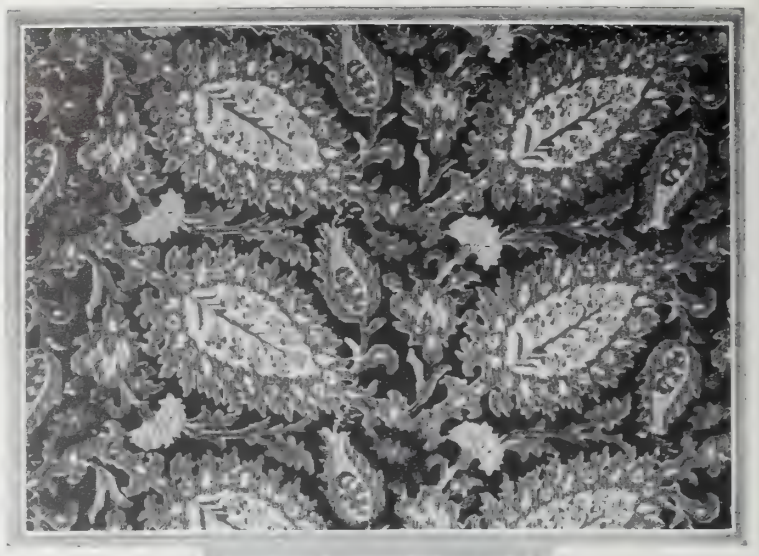

Above. One of the new modernist handblocked linens of particular interest

Left. Attractive to masculine tastes are curtains in this spirited sporting chintz

now materials which make a spring début fill countless shelves in the great fabric houses.

Not that these materials are to be considered for summer alone. Most of them are year 'round fabrics. This is even true of porch weaves, since the advent of the enclosed sun room. Many rooms, because of their type of furnishings, require light draperies through the year. But it has now become an established custom to change these when spring arrives and to introduce others of cooler charm and fresher color as a mere matter of keeping rooms in harmony with climatic changes.

In speaking of what's new this season it may be just as well to begin by answering the two questions that everybody asks first. What are the favored colors, and how strong is the influence of modernism?

As to color, all of the new combinations, even the most daring and definite, are notable for a certain tonal softness. Character without aggression is the keynote. One sees, over and over, chintzes, handblocked linens and silks that reproduce beautifully the color-balance and restraint of antique textiles.

Clear leaf-green stands out rather more than any other color as the shade that has captured popular fancy. It is in evidence everywhere, in attire, in automobiles, and in drapery materials. Designers are using with it a great deal of apricot, which is an elastic term for a color that spreads its influence from pink to brown. Interesting shades of blue are also combined with apricot, particularly in French rooms and in boudoirs. Pure red is one of the season's strong notes used carefully and sparingly in interiors and lavishly in porch furnishings. Original combinations of two and three colors introduced in pipings, bands and pleatings are seen with both solid-colored and patterned materials. Indeed, it is long since trite to speak of the vogue for color; it is now the vogue for still more color.

As for the influence of modernism, conservative design has edged quietly up to quite a number of modernistic conclusions about color and pattern and is using them effectively; whereas modernism is going in more for elegance and less for angles. So that these erstwhile parallel lines of taste may yet approach each other à la Einstein.

Designs directly and indirectly traceable to the Directoire are a grateful spring contribution. They possess a restraint and slenderness of line that make them well chosen for small rooms, and for interiors where simplicity has not discarded formality of style and arrangement. Slim latticed diagonals appear on every kind of material and are charming in modernist and conservative rooms.

There is now a freedom in seeking ideas for design that gives the designer endless latitude and the buying public endless choice. We have ourselves already seen, among the newest patterns, derivations from such varied sources as a Directoire silk gilet, a rare bit of Spode, the wallpapers of Zeuba, a Normandy bedspread, an old sampler, the carved garlands of Grinling Gibbons, and the fringed folds of a Victorian curtain.

A very fine example of an early Georgian Pine chimneypiece in the architectural style of the period, enriched with carvings of unusual quality and distinction. 1720—1730. Height 9′10″, width 6′1½″

EARLY ENGLISH MANTELS AND CHIMNEY PIECES. Several beautiful mantelpieces are now being Exhibited in Oak, Pine and Marble. Among the latter are two important examples of the late 18th Century finely sculptured in the classical taste. There is also a stately Elizabethan carved oak chimneypiece with fluted columns.

VERNAX—A furniture cream perfected by Mr. Vernay for use on his own collection of furniture, is on sale.

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

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ROOKWOOD

Photo of Rookwood vase by courtesy of The Metropolitan Museum of Art

SUPREMACY

Rookwood supremacy in the making and selling of pottery of rare distinction is maintained through adherence to a consistent ideal, - - an ideal which not alone aims at perfection of ceramic expression, but also considers refinement and grace in the most inexpensive and humble production.

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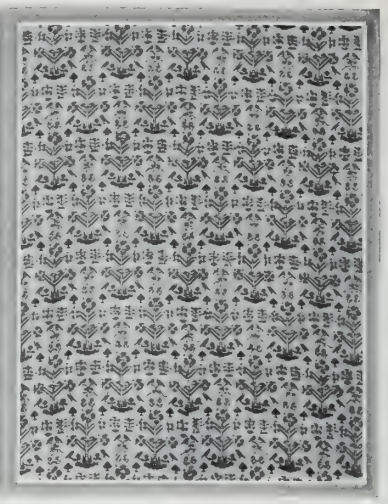
THE ROOKWOOD POTTERY CO.
CINCINNATI, OHIO

Rich in fancy and color is this Indian-patterned linen so full of primitive charm and showing the Oriental influence



This is just as quaint as if little Patience aged six had worked it, and it has the advantage of being purchaseable by the yard

There is a certain romance about the persistence and vitality of these old themes and their re-appearance in such new and different guise. It has a charm all its own for those who like their decorations with roots.

However, we live in an age that moves with seven-leagued boots. The face of things changes from day to day, and only those styles are fitted to survive that possess the ability to adapt to changing conditions. So it is that while we observe antique quaintness modernized, we also receive word from Paris that such famous homes as those of the Duchesse de la Rochefoucauld and the Comte de Montesquieu are having their historic eighteenth century furniture re-upholstered in modernistic rayon, and their hangings, likewise, fashioned of this newest of the textile family. This rejuvenation of the past by constantly bringing it up to date with the present is a fine spirit. It makes for a more sensitive and selective attitude toward our belongings and for a great deal sprightlier spirit in our furnishings.

Moiré has returned on the cycle of taste ushered in by the modernists. Now everybody is using it. Its water waves break up the monotony of a plain surface just enough to be pleasing. One of the striking novelties in fine all-silk moiré shows it printed with a chintz floral pattern. Chintz printing on silk is quite new and has the advantage, when seen against the light, of showing a clear-cut, unblurred pattern and luminous color.

Crewel work on colored grounds that include the popular new shades of green, apricot-yellow and red is introduced this season. The new colors vastly increase the effectiveness of this most decorative material, historically appropriate in rooms of Jacobean or Early American character.

For porch use there are a number of dashing jute and cotton weaves, many with threads of rayon to give brilliance, which are being shown. They come either in the gayest sun room shades or in restful tones of natural tannish-gray and brown.

Everyone is buying glass curtains of the new embroidered voiles and chiffon prints. They are so satisfyingly filmy and luminous that to see them is to want nothing else. It is amazing too, that, sheer as they are, their pattern conceals an unsightly view such as so many city homes look out upon. The eye is halted by the charm of the design and takes no note of what is beyond.

Did we say—or perhaps we felt it would be taken for granted—that chintz and handblocked linens have all their old-time popularity as fabrics and all the allure of their countless new designs?

Glazed chintz in a very fine quality can now be had in gold and silver with a waterproof finish—that is another high light.

A modernist silk that is equally home among eighteenth century and latter day furnishings

Gather ye roses from this handblocked linen, which prints them something like needlework

"A craftsman," wrote a very great Frenchman, "cannot become a master of his art if he is not deeply conscious of its dignity."

Happily, it is in this spirit that every worker labors to-day in the Paris ateliers of Jacques Bodart, Inc. Little wonder, then, that in the lovely things that Jacques Bodart imports there is reflected, first of all, that warm dignity which bespeaks the home of refinement.

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SHOP WINDOWS OF MAYFAIR

BY

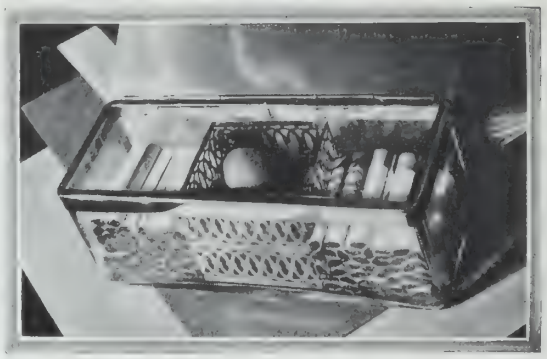
SHIRLEY PAINE

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

We wish you could see the snowstorm of letters and orders on our desk that have been sent in by COUNTRY LIFE readers from Alaska to South Africa—to say nothing of our own United States! Each month the shops, importers and manufacturers send us photographs of their newest and smartest things, and we refer these orders to them, as no stock is carried on hand here. Shipments are sent collect or prepaid, as listed. Please let us know if there is anything special that you want, as we will locate *anything anywhere* if you will tell us where it is made.

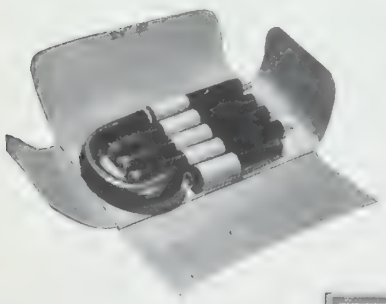
A mirror of fair size is often necessary to complete a scheme. Good designs are usually quite expensive, but this Colonial Chippendale reproduction is a delightful exception. Made of best mahogany, it fits well over a mantel, buffet, or lowboy, being 54″ long by 34½″ high over all. The carving is hand done under real gilt, with the triple feather of the Prince of Wales at top center. $55 FOB Boston. A fine catalogue.

A brand new cigarette vendor, ladies and gentlemen, an it please you! After seeing this, one can only exclaim "What next!" for, press the handle and presto, not only a cigarette for you, but a *lighted* one all ready to smoke! What could be more startling for one's blasé guests? All metal construction in red, green or mahogany; 7″ long, 5″ high, 8″ wide; capacity 30. The price is $20 delivered 100 miles N. Y. An unusual novelty like this makes an ideal gift for the hard-to-please man.



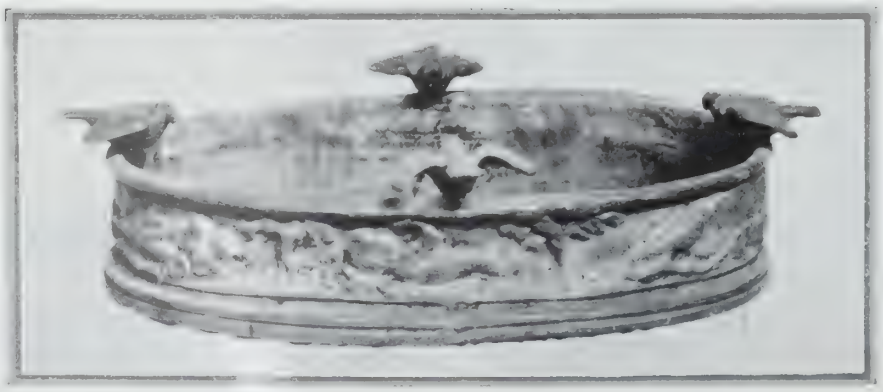
This is the Lemodor, using an uncut lemon to keep cigarettes moist. The oil in the rind is highly complemental to any good tobacco, and the microscopic surface openings give off just enough moisture to keep cigarettes from drying out. The smoke becomes infinitely mellower and the flavor more pronounced. Not merely a novelty but an outfit perfected by one of the finest tobacco shops in the world. $15 delivered 100 miles N. Y.; in crystal or opaque jade-green glass, nickel trim.

A very new tile smoking stand which efficiently promotes the cause of *comfortable* smoking so essential to genuine enjoyment of the fragrant weed. The $15 price includes cigarette box, match holder and two ash trays, all of Italian pottery in antique finish. The top is a single tile 12½″ square, made in Italy and glazed in hand-painted design using blue, yellow, orange and ivory. Stand is hand-wrought in antique finish. Height 26½″ over all. A convenient center handle makes the unit easy to carry about. Delivered anywhere within 100 miles of N. Y.



One may now travel—without inconvenience en route—and at the journey's end blossom forth with a fine folding applewood stick ($5) or Malacca ($17.50). Prices include tan or black cowhide case, and delivery 100 miles N. Y. Joints are practically invisible.

Here's the last word in electrical efficiency at the breakfast table. Below the 6-cup percolator one can make toast! Each unit can be used independently of the other. It plugs into any ordinary 110-volt circuit. Heavy nickel finish insures long service. $12.25 prepaid in U. S. A.



April brings thoughts of the summer garden, and I've just found a studio in Boston reproducing fine English lead ornaments at sane prices—something new in this country, so far as I can learn. This lovely bird bath is quite large—19″ long, 11″ wide, 4″ deep. Price, $40 FOB Boston. Send for a folder of other lead ornaments; also for a fine large catalogue of different types of Colonial lighting fixtures.

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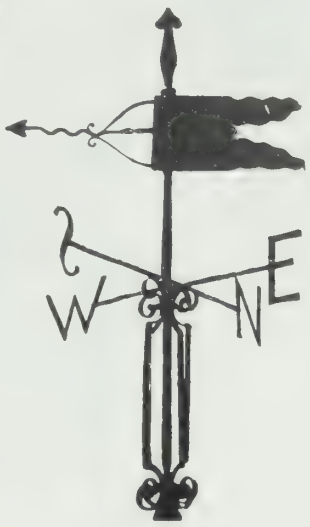
In copper and wrought iron. Part of a very interesting collection of decorative metalwork.



Bell brackets, lanterns, garden seats, sun dials and ring handles of the 18th Century.

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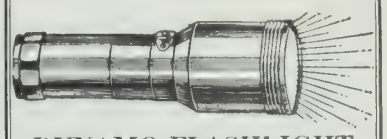

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No battery required for this flashlight. A dynamo concealed in the flashlight, makes the electricity instantly. This flashlight is always ready,—and is guaranteed for ten years. It is a miniature electric plant. Use it as much as you want,—it never wears out—or you can lay it away for ten years, and when you pick it up it is ready for your service. Commander Byrd took this flashlight on his South Pole expedition.

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Good Looking
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Strong enough to stand on
Light as a wicker basket
Fragments can't sift through

The Winthrop Wood Carrier is made in finishes suitable for all fireplaces. The one illustrated is the B. T. model with black body and polished brass bail, and lists for $7.50. It is sold by leading Department, Furniture, House Furnishing and Hardware Stores. If your own dealer does not have it, send us his name and we will see that you are supplied.

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Designers and Makers of Fireplace Equipment
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THE center Venetian Mirror conceals a large cabinet with polished plate glass shelves.

The wing mirrors are attached with nickel-plated brass hinges, to swing at any angle.

A beautiful cabinet—in keeping with other Hess Products—suitable for the finest bathroom.

Price moderate. Ask for illustrated folder.

THE ELITE, Another Hess Cabinet.
HESS WARMING & VENTILATING CO.
Makers of Hess *Welded Steel* Furnaces
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SPANISH PRIMITIVE

Touched with serenity and rare beauty . . . softly colorful and golden . . . this painting of the Virgin and Child, with adoring angels, against a background of black and gold brocade, is of the 13th Century. It is painted on a heavy wood panel and is in its original carved frame. ¶ The primitive hangs in the Gump Galleries which comprise paintings by old masters and modern, both European and American.

Gump's

S. & G. GUMP CO. 246-268 Post Street
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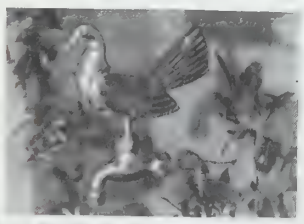

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A decorative garden feature this bird gleams in the sunlight among fountains and foliage. Especially designed for one lovely garden, it soon found its way into other gardens and now it is for you.

Just the gift for that person who has *everything* and a garden.

Cast in solid bronze, beautifully burnished
Eight inches high Seven inches wide
Bright gold bronze - - - twenty dollars.
Green bronze - - - - twenty-one fifty

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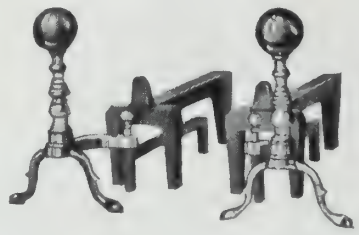
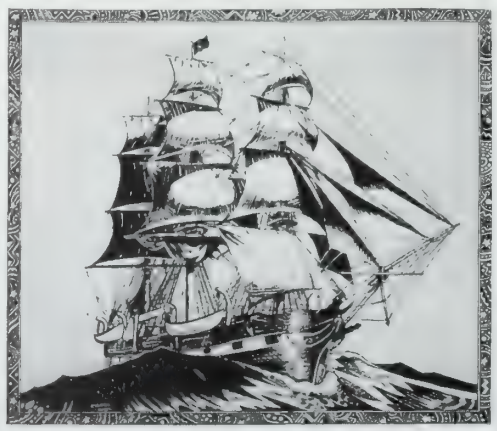
A very new toile, which is too stunning for words Pioneer Days, with Gold Rush, Stage Coach, First Locomotive, Mississippi Steamboat designs. Sunfast, tubfast, 36″ wide, in blue, orange, green, rose on deep cream ground. 1¾-yard lengths only for full design, $2.10 prepaid.



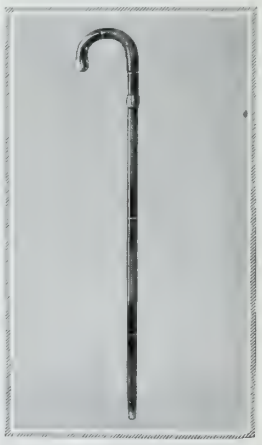
April is renovating time for fireplaces after a winter of hard usage. One fine manufacturer of such equipment has brought out cast-iron log supports with three legs to straddle ordinary andirons. These take the shock when heavy logs are dropped on, are cheaper than having expensive repairs of present equipment, and look well in use. Protect your precious heirloom and fine reproduction andirons in this way. Their weight, crated for shipment, is 35 pounds. Price $4.50 per pair. Write for a fine catalogue of fireplace things.

New, iceless! No trouble, no bother, chills instantly, no diluting ice. Cold cylinder fine for chilling pitchers (*center*). Sportsman (*left*), aluminum, $10; silver plate, $20. Aristocrat (*right*), silver plate, $35. Package of chemical, enough for 72 drinks, $.75.

Betty and *Nancy*, two electrified Colonial lamps. (*Nancy* shown without shade; the electric light bulb occupies the position of the wick.) *Betty* 12½″ high; *Nancy*, 10½″ high. Both have 8″ pleated chintz shades in nice colors. $4.50 east of Mississippi.



The famous marine artist, Colton Waugh, did this striking scale view of an old New Bedford whaler in an almost woodblock effect on soft gray paper, 15″ x 17″, hand-colored by Provincetown artists in weird sea green and white. $1.50 postpaid. Catalogues.



Here's the man's present you forgot to buy in Paris, now obtainable in exactly the same form here—an electric cane which flashes on a brilliant light at handle end from a dry cell when ring is turned. Parts are available in U. S. A. at any time. $10 complete, prepaid 100 miles N. Y.

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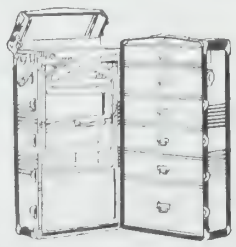

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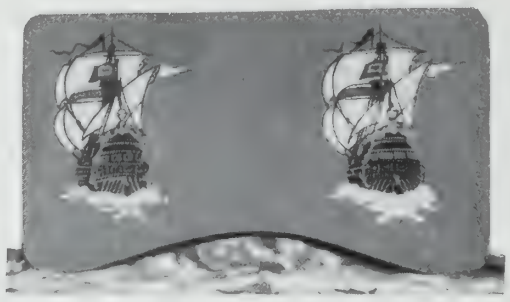
Fine hand-hooked rugs from "Old Virginny"—and this three-piece vanity or tea set is typical. Colors are delightful; mats are all silk. Oval 9 x 15″, round mats 8″. Price complete $3.90. Write for catalogue of hand-hooked rugs, coverlets and other interesting items.

Ivy pot holders for the veranda and sun room are especially in order right now. These two designs are primarily for ivy, although useful for any plants in a standard 5″ pot. The brackets are hand-forged iron from the North Carolina mountains, and the pots are unglazed earthenware, hand turned, and glazed inside to hold water. Brackets, $3, pot holder $2.50, complete $5. (Either design) Choice deep blue, green, black. Attractive catalogue.



What more charming travelling companion than this hand-decorated lap board for writing, reading or solitaire playing in a deck chair or terrace chair? Undecorated, including brass slide, $2.50. In twin ship design as shown, $4.50; choice of Chinese red, blue, green, yellow or black background. Fits into square suitcase. Several other designs.

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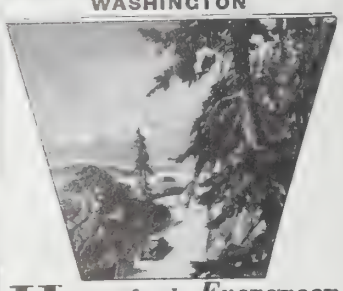

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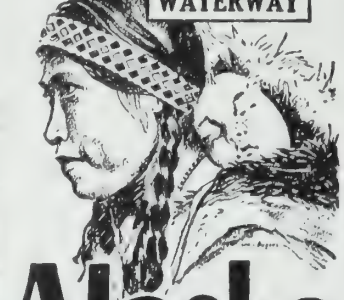

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*Country Life Advertiser

"When the Blues are running . . . ."

The owners of the Petrel are enthusiastic fishermen, and during the season both trolling and still-fishing are a source of keen enjoyment.*

THE summer life of Mr. and Mrs. Clinton Mears* centers very definitely in their Elco Cruisette. A few steps from the door of their Bayshore home it lies expectantly at anchor, ready at a moment's notice to carry them out into the bay—for a week-end cruise—for a swim in the surf off Fire Island—most often for fishing in the Inlet . . . .

Bait and lines stowed deftly away—the ice box critically inspected and restocked—all hands joyfully aboard. Then swiftly across to the Inlet where the bluefish are running—the weaks, the fluke or the mackerel. Now the motor throttled down to a gentle purring . . . . the lines cast . . . . the Petrel sympathetically idling through long, happy hours.

All through the summer months Mr. and Mrs. Mears find it pleasant to use the Petrel extensively for transportation. Visits to friends in Islip and Sayville—trips to Belleport, to Greenport on the Peconic Bay, to Shelter Island and to Block Island. No other way of traveling is so cool and so comfortable, Mrs. Mears says. And certainly, she adds, in spite of city days spent in taxing professional duties, Mr. Mears' hours on the water keep him amazingly fit throughout the summer.

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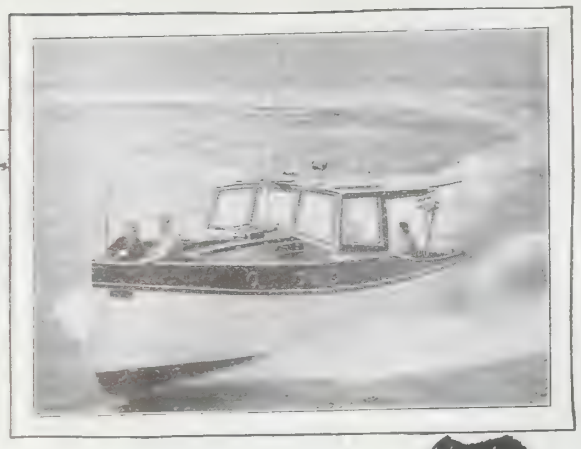
**Although this series of advertisements recounts bona fide experiences of Elco owners, the names used are fictitious.*



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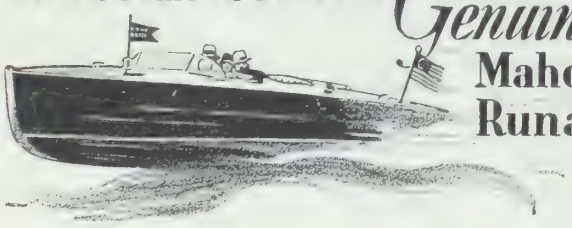

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HACKER BOAT COMPANY
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Send for this new catalog on Hacker Sport Craft.

24 foot	$3,150
26 foot	4,475
29 foot	5,150
30 foot	5,650

Also supplied with special Sedan Tops.

The Matthews "46" Enclosed Bridge Cruiser is powered with a 150 h. p. Kermath motor. She makes 15 to 19 miles an hour

NOTES ON BOATS

THERE has been a constant demand for more power among the cruiser-buying public and in meeting this demand some of the standardized models have become far from standardized. It is not often simple for a marine engineer to speed up a hull that was not originally planned for speed.

The Matthews Company of Port Clinton, Ohio, have demonstrated their ability to use one standard hull for several different models and to attain speeds varying from fifteen miles an hour in the Enclosed Bridge Cruiser to twenty-eight miles, and over, in the Speed Cruiser.

The 38-foot hull, with a beam of eleven feet, added to an unusually wide stern, makes the possibility of great speed seem incredible. Yet the Speed Cruiser and the Sport Cruiser can each graze the thirty mile an hour speed under favorable conditions.

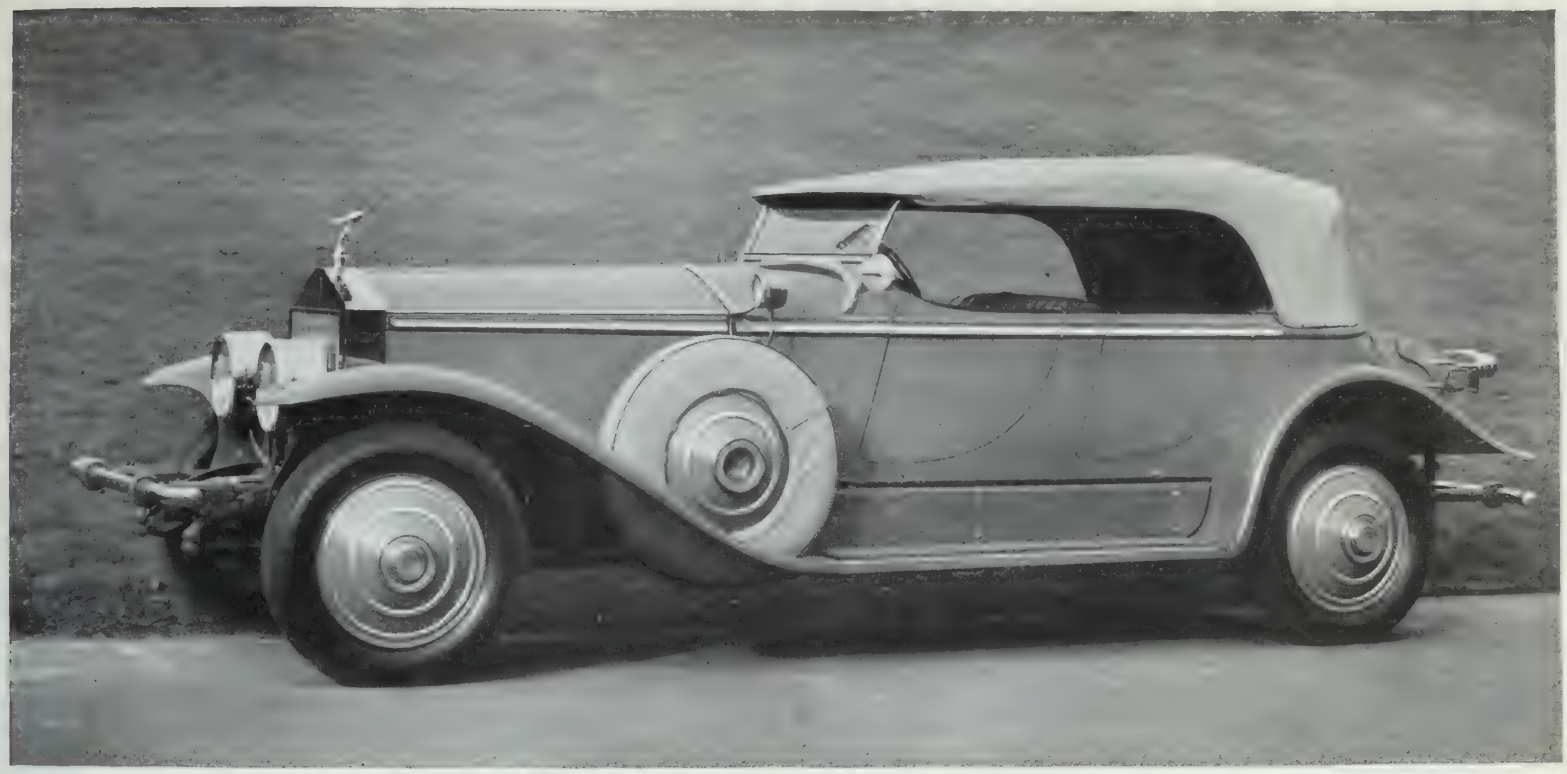
These dimensions provide every facility for arranging the floor plan for spacious convenience. The Matthews galleys are galleys indeed, with a room for the chef and another for K. P. duty; the berths are exceptionally large for a 38-footer and the decks and cockpits are roomy.

Kermath motors of various proportions power these models.

Whim III. *one of the fastest express cruisers afloat, has two twelve-cylinder Wright Typhoon engines. She was designed by Tams and King and built by the Consolidated Shipbuilding Corporation for Harrison Williams, Esq.*

The Matthews thirty-eight foot Speed Cruiser

Sea Lyon "65," the type that is now being built for W. K. Vanderbilt and Lawrence P. Fisher



ROLLS-ROYCE SPEEDSTER · · COACHWORK BY BREWSTER

No Rolls-Royce *owner* is ever worn out

No Rolls-Royce owner has ever stepped from the car stiff-legged and weary. Even at the end of a long, long drive, he's as fresh as the motor that powered the miles, as buoyant as the springs that veiled the ruts.

Prove it! Choose a point 100 miles away and turn a Rolls-Royce toward it. Fast? Of course you'll drive fast. The mere touch of a Rolls-Royce wheel is an invitation to turn the minutes into miles. Especially in this new Rolls-Royce speedster. Close one eye and cock the other at the picture above. Can't you see speed in every line of the car—in the rakish cut of the doors, in the knife-blade fenders, in the tilt of the top? Can't you see yourself splitting the road at 60, 70, 80? And we mean 80 road-miles—*rough* road-miles—clocked by a speedometer as accurate as the finest watch.

Yes, you can drive other cars as fast. But do you? Not often—and not for long. That's the sweet advantage that Rolls-Royce holds. There's something about this car that lets you make the most of its wonderful speed. You drive like the wind, you drive for hours—but there's never a trace of fatigue. You ride *relaxed* as though you were lounging in a big chair at your club. No taut grip on the wheel. One hand steers—one finger steers! You lay the car on a line and it holds direction. You give it the gun and you have reached 70 before you're conscious of speed. And then it's the flying road that tells you—for there's not a murmur from the motor, not a jiggle from the wheels. And when you want to stop, you can! Rolls-Royce brakes will stop you within your shadow, yet so gently your back never leaves the seat.

But we can't describe Rolls-Royce in action. You have to drive it to know what we mean. Then you'll feel the thrill of it! The thrill of knowing that here is a car that will go all day long, all night long, without ever a whimper. A car that will beat the Century from Chicago to New York. A car that will take mountain trails like a burro. A car that will do all this and more, not with the straining of a show-off but with that easy nonchalance found only in a born aristocrat.

Don't you want to see the car? Don't you want to ride in it? Write—we'll send a Rolls-Royce to your door. One turn at the wheel for a hundred miles or more, and there'll be only one car in all the world for you . . . Rolls-Royce!

Branches in all principal cities. Executive Sales Offices: Long Island City, New York. Chassis Works: Springfield, Massachusetts.

Although foreign cars are admired, distantly, by Americans, American cars are admired, and purchased, by foreigners. This snapshot on the Unter den Linden shows, left to right, an American Franklin, a French Citroën, a Chrysler, a Cadillac, and a Hupmobile at the curb

THE MOTOR WORLD

A few facts worth knowing

by ERIC HATCH

THE new Chevrolet is beginning to be seen about the highways and byways—it seems to have a richer appearance than its competitor, but this makes it look like other cars, whereas the Ford still looks like a Ford. So often when I see these still new Fords I think of what a big price they would have brought three or four years ago had they carried the label of some snappy foreign maker and been sold as *petite voitures* instead of Fords. Which, apropos of nothing at all, reminds me that a few years ago in Belgium, Studebakers sold for almost the same price as Minervas!

The Mercedes have now in their S series, a gray collapsible roadster. It is the cats! This car, unquestionably the fastest on the roads to-day with the possible exception of the new Duesenberg, is still the only stock car built that is hung with a view to making its speed safe. In the Mercedes S, at seventy, one feels quite as secure as at forty in any other car. This year they have added in the construction of this gray roadster a certain amount of physical as well as mental comfort for the passenger, who in the past has had to fight pretty much for himself to keep out of the wind and dust.

With winter drawing to a close, one always thinks of all the things one should have done before it began. One of these, in my case, was to fix the leaks in my radiator so that I could put alcohol or some kind of anti-freeze mixture in it without having it disappear faster than I could afford to have it replaced.

In connection with leaky radiators there are many things one can do. Most people do the wrong thing, which is to pour in two or three cans of stop leak of some sort and let it go at that. Almost any reputable stop leak will behave as advertised, *but* if the radiator does freeze and burst here and there, the stop leak makes repairing it almost impossible, for the holes cannot be found when the radiator is cool enough to work on—the stop leak fills them. When the radiator boils, the stop leak usually melts and there come the holes again. Then in a little while the whole works get clogged up.

As stop leak sells for around seventy-five cents a can, it hardly seems worth it. The water circulation can be clogged up just as efficiently by pouring into it ten cents worth of flax-seed, purchasable at any druggist's. This will stop the leaks temporarily, make it impossible to fix the holes in case of trouble, and generally provides a happy time for all. We recommend it.

Another form of play for those who like to be provided in their motoring with something more than passing scenery can be found in the auto-altimeter. This little device which consists of a temperature-compensated barometer, with an additional adjustable scale graduated in twenties of feet, can be bought at any of the better optometrists. It tells you how far above sea level you are, whether or not it is going to rain, and once enabled me to find my way.

I was lost in the hills of Connecticut. It was two in the morning. All the denizens of Connecticut seemed to be asleep and I had no more idea than Adam how to find the Post Road by the Sound which I knew would take me home.

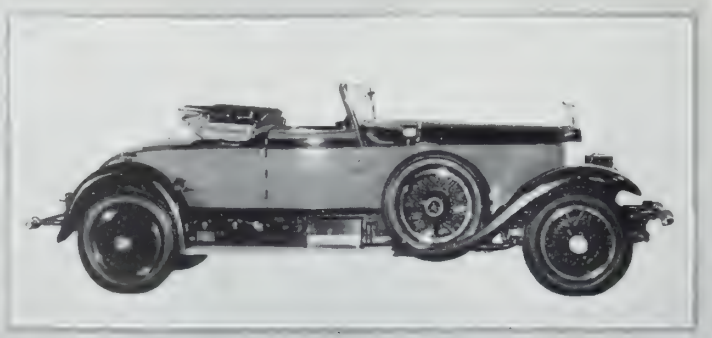
I set my altimeter at three hundred feet and started off like one of Stephen Leacock's heroes, in several directions. I drove three miles each way. Finally I found a direction which caused my altimeter to show a steady loss of altitude; I knew then that I was heading toward sea level, stuck to it, and in no time at all was on the Post Road by the Sound. When I got home I told my family about it and great was the merry-making and applause that lauded my discovery. So great was it in fact that I was able to get to bed without having to offer any explanation of just how I happened to be lost in the hills of Connecticut at two of a morning.

A similar device, rarer than the above, is the gradometer which tells you at a glance whether you are on the level or not. In these days when Lord knows who is driving around, it is nice to know if your driver is on the level, so often—but that is another story.

This instrument tells you, in case you're the sort of person who wouldn't know anyway, whether you are going up or down hill, and whether it is a steep hill or not, and if so how steep. The instrument is expensive and there is a much simpler method of obtaining, in this case, the same result.

If you have reason to believe you are on a grade, turn off the engine and throw out the clutch. If your car goes backward you are headed uphill. If it goes forward you are headed down. If it goes so fast either way that you smack a telephone pole at the bottom before you can stop the darn thing, you know it's a steep hill. *Quod erat demonstrandum*—we should be spending our gold for gradometers!

This handsome Renault, posed in its native wood, the Bois de Boulogne, represents a triumph of automotive engineering



Something very distinctive in coachwork is this Rolls-Royce roadster designed by Hibbard. It is convertible and capacious

Let's peek behind the curtain . . .

Faust, at the Metropolitan Opera. Swords clash in the duel scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . . "We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."

Only the piano can eloquently portray the deepest emotions of the opera, the highest glories of the symphony, the simple beauties of folk melody. The Knabe brings to your home the same magnificent tone which won the approval of the Metropolitan Opera Company . . . as well as thousands of society people, musicians and every day folks. See the handsome new period models at your local dealer . . . or write for catalogue to Wm. Knabe & Co., Baltimore, Md. . . . $875 up.

KNABE

Official Piano of the Metropolitan Opera Company

With the Ampico in the Knabe, you can hear the lovely melodies of Faust played whenever you wish, and by the world's great pianists. After Faust, perhaps you'd like a bit of jazz. Victor Arden and Adam Carroll will set your feet tingling with their fox trot duets; you'll understand why seats are always scarce for any show they appear in. And then, to smooth away the day's worries, perhaps Rachmaninoff's C Sharp Prelude played by the composer himself: or the Rigoletto Paraphrase or Foster's Plantation Songs (a great favorite with the youngsters), or any of 2500 different selections by such great artists as Lhévinne, Brailowsky, Samaroff, Lopez, Youmans, or a hundred others. Every crescendo or diminuendo, every bit of shading, or expression is preserved with fidelity. Only the Ampico does this; no other instrument may use the patented devices which reproduce exactly the artist's playing upon the piano. $2495.

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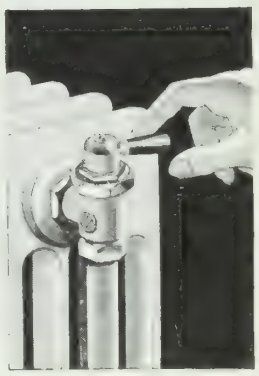

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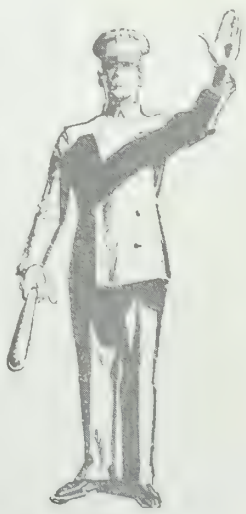

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THE IMPORTANCE OF ARCHITECTURAL BACKGROUND IN DECORATION

(*Continued from page 63*)

Not so long ago Mrs. McMillen had a poor, distracted client come to her groaning under a real problem—a low-ceiled dining room thirteen by sixteen feet, on a court! What could anybody do to give such a room architectural distinction, let alone fill it with furniture, without having it burst at the seams?

Fortunately, this was a case in which the client trusted the decorator, even when she was told that to make the room bigger one would first have to make it smaller still. One began by cutting off the corners entirely, to make it elliptical. One put four niches in this space. One added an iron grille for the tiny balcony. One underscaled all the furniture. And there you were! A charming room, an unusual room, and one with an atmosphere of distinction all its own.

This business of sacrificing space to save space, this deliberate courting of that darkest-before-the-dawn feeling, is a hobby of Mrs. McMillen's. When she goes over her blue prints and finds corner beams, beams anywhere, she waves her stern pencil and away goes another eight inches. It may be filled up with bookcases or niches; it may merely be furred out. But beams, to Mrs. McMillen's mind, are a confession of failure and they should be put out of their pain at once.

In her own bedroom, Mrs. McMillen has gone even further. She lives in an old house that lacks cupboard space, so she gayly cuts two feet off the whole side wall. Paneled in ivory, fitted with doors in gold mesh with blue silk behind them, the thing somehow has the effect of an old French room. Nobody misses those twenty-four inches—and think what comfort is added by their subtraction! The marble fireplace and the lovely old French furniture seem perfectly at home, and so do all their owner's more intimate possessions behind the gold-meshed doors.

Downstairs, Mrs. McMillen has met and conquered an even more difficult space problem. Here is what used to be the kitchen in the spacious 'nineties, a wide room, well-proportioned except for the lowest ceiling of all. It can't be more than eight feet, it may be even less. By putting subtly-scaled French doors at the end, opening out into the garden, by keeping curtains off the glass and letting the over-curtains go straight to the ground, by having the floor bare, all furniture forms simple and ornaments at a minimum, Mrs. McMillen achieves a feeling of space and freedom and restfulness, where the average uninstructed home owner would have had a room in which one gasped for air.

But ceilings aren't the only problem. There are doors, those multitudinous doors that the average American never closes, partly because he hasn't time nor inclination and partly because he realizes subconsciously that they're so ugly he doesn't want to be reminded of them. Mrs. McMillen believes in making them interesting—and keeping them shut. Her own living room has a pair of the loveliest walnut doors you ever saw, with ormolu hardware one would miss if the doors were swung back on their hinges. They're just as pleasant to look at as the rose-marble French fireplace that inspired the baseboard marbleized to match, or the bookcases on each side filled with lovely old bindings. Fireplace and bookcases together make that wall a patterned unit, with no ugly projections. Windows with walls furred out to carry the radiators do the same for the next side. Naturally, one closes the lovely doors to keep them closed, making the room as a whole a perfect and restful background for the very sophisticated French furniture, charmingly grouped, that looks as though one had lived with it for a lifetime and would regret to have to hand it on even to the most appreciative descendants.

But suppose walnut doors are out of the question financially? Just mount the stairs, Mrs. Doubting Thomas, and see more doors on the floor above. But don't neglect to look at what Mrs. McMillen has done with a hall that in anybody else's hands might have been chokingly narrow, and stairs where the puff sleeves of the 'nineties must have touched on both sides. Green walls, very soft in tone, and a green marble paper applied below a chair rail have given it interest without confusion. There isn't a thing here but color, in the hall, on the stairs—color that gives, rather than takes, space.

Upstairs in the dining room one sees lovely old white curtains on wooden (*Continued on page 156*)

Tidewater Red Cypress has served for 155 years in this time-mellowed Parlange Plantation at Celina, Louisiana.

Arthur T. Remick, architect, employed durable Tidewater Red Cypress in this charming modern house at Montclair, N. J.

Cost $42 . . .

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MR. F—was discussing his proposed home in New Rochelle, N. Y. "I'd like to have the exterior trim absolutely rot-proof, but I guess I can't afford it."

"You'respending$10,000,"thearchitect replied, "using ordinary lumber. $42 extra will buy Tidewater Red Cypress—and that should last you 200 years."

Mr. F— was amazed. "200 years?" he asked.

"Hundreds of pre-Revolutionary Cypress houses," said the architect, "are still standing. Not a cent has ever been spent on them for repairs. What better proof could there be?"

So Mr. F— chose Tidewater Red Cypress, the Wood Eternal, knowing that the small extra cost would be repaid many times over in freedom from repair bills, and in a permanently high resale value.

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"Money Saved for Builders" offers a new way of assisting home-builders. It pictures dozens of attractive new houses and venerable specimens of the best early American architecture. This is not a book of commonplace printed plans. (To get the home of your dreams, by the way, we advise you to retain an architect—he usually saves you much more than his fee.) This booklet gives amazing proofs of the durability of Tidewater Red Cypress, tells how it is grown along the lower Atlantic and Gulf Coasts, tells how to cut the cost of operating your home, and explains why only "coastal type cypress" can give you its distinctive beauty and durability.

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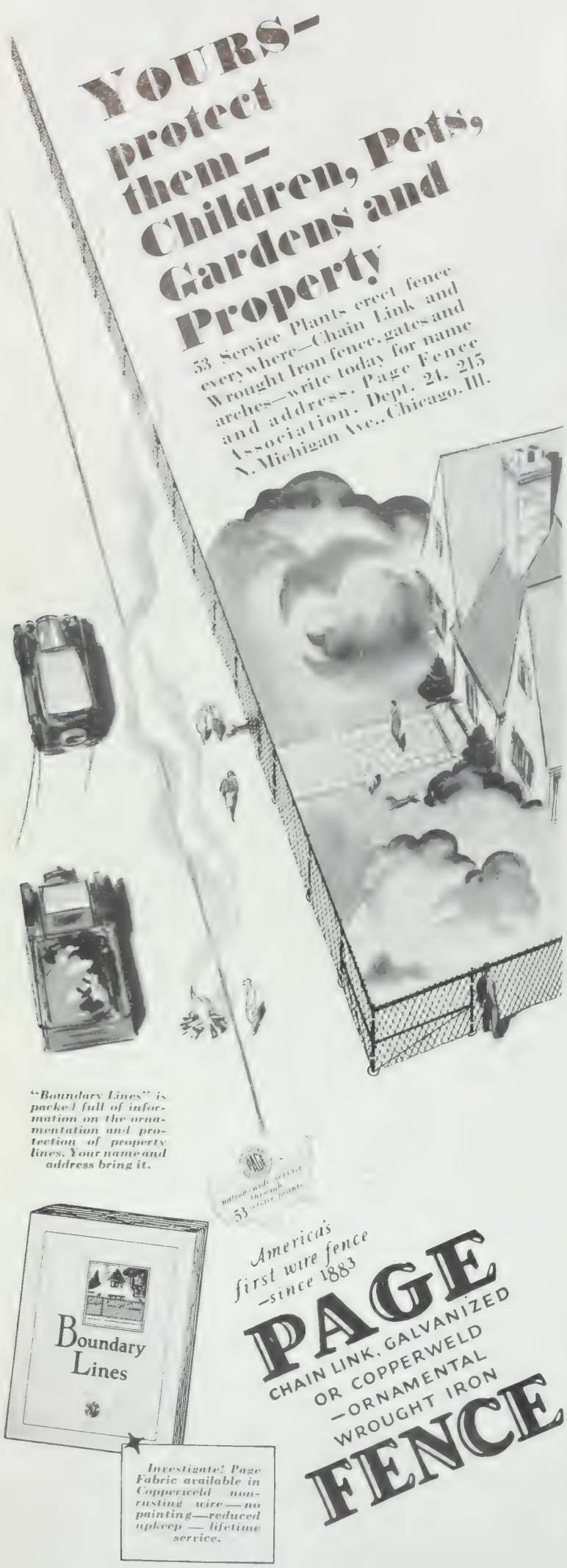


THE IMPORTANCE OF ARCHITECTURAL BACKGROUND IN DECORATION

(*Continued from page 154*)

rings, the white marble fireplace, the tiny French stands on each side of it, each bearing a small crystal prism lamp with a white shade, the white French chairs among the beautiful old walnut things on the walnut floor. But most of all, perhaps, one should notice the green walls leading up in color to the two green doors, three-paneled doors in two shades of green, lovely as soft-toned paintings. Who would have the heart to keep them open and unseen, when their satin surfaces are so restful to eyes tired with gray canyon walls outdoors and yellow taxis in between? One almost wishes there were more doors in that room.

But Mrs. McMillen's interests aren't exclusively architectural; in fact she loves architecture most of all for what it can do for furniture and other decorative things. The Louis XVI, the Empire things, these are the ones she likes best of all, though she approves of what the eighteenth century did for England and Italy, too. But, though she has lived in South America, she definitely doesn't like the Spanish—at least she quite disapproves of it out of its natural setting. It doesn't scale well with our rooms, nor does one feel spiritually at home with it when the world is full of snow outside the windows. As for the modern, it has not arrived, although it may be on the way.

"I don't think it's quite reached a complete whole as yet," she tells Country Life. "I like the textiles, the glass, some of the iron work and some of the backgrounds, but the furniture—no. This year I'm planning to look into it a little more carefully, but so far I use it cautiously and rather in the spirit than in the flesh. Modern treatments, I mean, rather than strictly modern interiors.

"Victorian things, too, can be interestingly used—nice ones, put together with modern feeling—Victorian ornaments, Victorian chairs combined with upholstered furniture. Of course it takes six months or so for such a room to shake down, but by and by it looks as though it had grown of itself, and that's what I like, for my pet hate is insincerity in any form. That's why I'm never in favor of antiques bought for their age alone. The best are better than anything else, of course, but for the rest, I'd rather have reproductions of really good things than second-grade antiques."

When Country Life asked Mrs. McMillen what was her process in interviewing new clients, she replied in words one can scarcely believe.

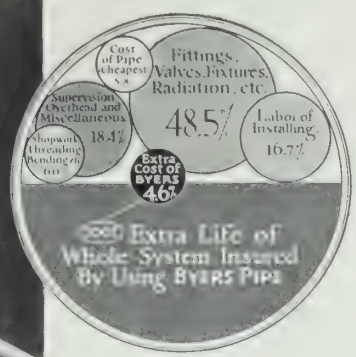
"I do no talking for the first half hour," she said, "I make them do it all—what they like, how they live, what they plan to do in their home. In addition to this, I have to find out what they're coming to me with—a house, or possessions, or particular problems in the way of hobbies, prejudices and so on. If I ask them these things, I don't get the story half as fast or half as thoroughly as I do when I just keep still. It would be marvelous to be able to start from scratch as an architect so often does, but a decorator never can. She always has to take account of what's already been done. And yet, I don't know that it would be so interesting if I had it all my own way. As it is, it's a game—to make a consistent background for the people, their lives, the things they own, and often to do it against rather big odds."

"What would you do if someone came to you who had obviously bad taste?" Country Life asked.

Mrs. McMillen thought a moment. "I'd find out what it was about those things that attracted them, for it wouldn't be the things themselves but something underneath them. When I'd got it through my own head—and it might take some time—I wouldn't tell them, but I'd translate that intangible thing into terms of good taste, and I'd give it back to them!"

"And would they like it?" we inquired.

"Yes, I think they would," said Mrs. McMillen. "You see, they must have had some reason for coming to me in the first place. I'm not the oldest decorator, nor the newest, nor the most expensive. They must have liked something I'd done for someone else, either the house itself or a picture of it. If they have unconsciously had much in common with me, I believe I can consciously lead them the rest of the way."



"You can't save money by skimping on pipe!"

It will cost you about 5% more, Mr. Curtis, if you authorize the use of wrought iron. And it will give you double service, no doubt.

How does this 5% idea come in? The cost would be double, wouldn't it?

No, Mr. Curtis. When you order a pipe installation, what you buy is not merely pipe—that's the smallest part of it—but labor, fittings, hangers and a lot of other things which amount to ten or twenty times more than the bare pipe cost. Anything that doubles the life of the pipe, doubles the life of this investment. Anything that destroys the pipe, wipes out this investment. So it must be considered all together. Here are the figures. I'm thinking for you as I should for myself, if I were to build.

I confess that's a new view to me. Do technical men on big industrial or commercial buildings argue as you do? They do, as a rule, with clients who are building for their own use or occupancy. There are some projects, of course, in which immediate costs alone are counted and the future is left to take care of itself. But more and more genuine wrought iron pipe is going into first-rate buildings on the advice of first-rate men.

Well, this is to be our home. I don't want to be penny wise about it. Did you say the extra cost was less than a hundred dollars for the plumbing and heating?

Yes, about that.

Very well, Mr. Heath. Let the specification stand. Genuine wrought iron, of Byers make.

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GROWING THE PERFECT LAWN

(*Continued from page 56*)

taken care of, there is no question of the superiority of a creeping bent turf, but, under neglect, old reliable blue grass generally thrives a great deal better than does bent.

Two strains of creeping bent, the Washington and Metropolitan, have been widely used on golf courses, where they produce the finest greens in America, but experience has demonstrated that they require daily cutting and once neglected they get out of control and present a serious problem. Both strains are capable of making beautiful lawns, but only when given constant care.

There is still another objection that can be raised against the stolon or vegetative planting of creeping bent—the stolons are so expensive at present as to be prohibitive to home owners of very modest means. This objection, however, can be overcome by purchasing a small quantity to be planted in rows in a nursery, from which the creeping stems can later be harvested and cut for lawn planting.

Another thing about creeping bent—it thrives best when top dressed, which necessitates a compost pile that many people find objectionable about the premises. And it does its best job of excluding weeds when growing on an acid soil, while bluegrass is partial to a sweet soil, although tolerant to acidity providing the land is rich. Furthermore, practically all bent grasses may be unsuitable for use in the area south of a line drawn through the southern boundaries of Virginia, Kentucky, Missouri, Kansas, Colorado and Utah, except in the highland sections.

THE TRAIL OF THE PAINTED PARKS

(*Continued from page 66*)

forming the rim rock of the grand Aquarius Plateau, which is one of the highest in this vast area of plateaus occupying southern Utah.

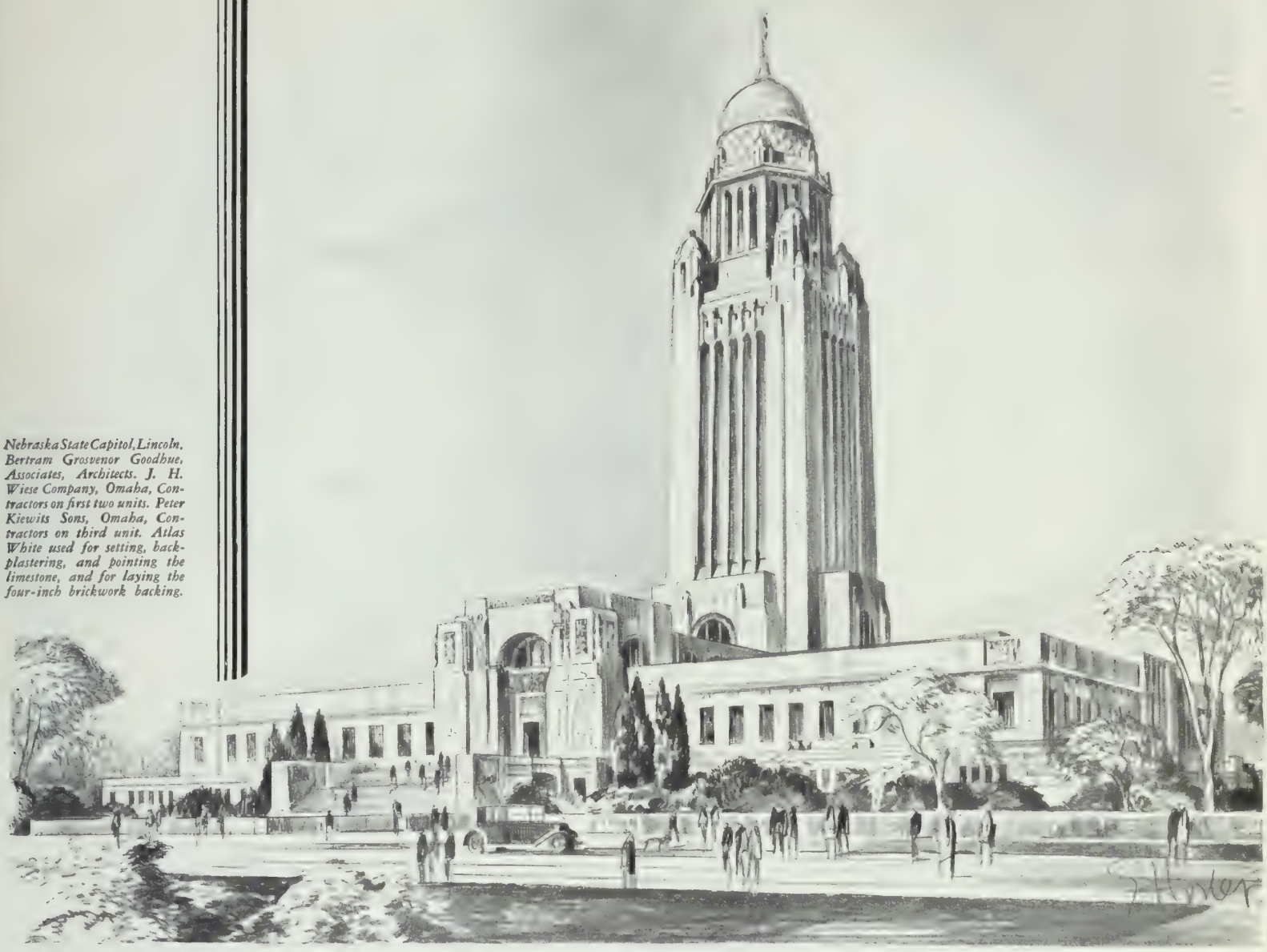
"Bryce Canyon," says one writer, "is probably the most astonishing blend of exquisite beauty and grotesque grandeur ever produced by the forces of erosion. It is an immense bowl of lace and filigree work in stone, colored with the white of frost and the pinks of glowing embers —it suggests a playground for fairies. In another aspect it seems a smoldering inferno where goblins and demons might dwell. But perhaps strongest is its likeness to some Oriental city still standing in silent glory despite the ravages of time."

Bryce Canyon was set apart by the Government in 1923 as a National Monument. There are good camp sites near at hand. If one prefers a guest lodge, of which there are some seventy, each with two chambers and double or twin beds, he will find it very comfortable. The meals at the main lodge are excellent and of moderate cost. There are also lodges de luxe.

From Bryce Canyon to Zion National Park two routes are open: one directly south to Fredonia and thence northwest toward the Arrowhead Trail, the other via Cedar City, retracing one's steps over the mountain and south by Arrowhead to Anderson's Ranch. From there the trip is but thirty-five miles.

Zion Park, of 120 square miles, was set apart as a National Monument in 1909 under its Indian name Mukuntuweap. In 1919 it was enlarged, its name changed to that given it by the Mormon pioneers and made a National Park. Zion Canyon is its principal feature. This is an immense gorge about seven miles long and 3,000 feet deep, cut by the Mukuntuweap River in the white and vermilion cliffs of Jurassic sandstone. The lower strata are of mauve sandstone and purple and red shale. In width it varies from a few yards at the Narrows to nearly a mile at Springdale. Here and there it widens into picturesque courts, like the Temple of Sinawava and the Court of the Patriarchs. The floor of the valley is 4,100 feet above sea level. Above it tower the chiseled and painted mountains, lofty and untouched by the foot of man.

There is a saying: "If you want to look into Hell, go to the Grand Canyon and look down; if you want to look into Heaven, go to Zion and look up."



Nebraska State Capitol, Lincoln. Bertram Grosvenor Goodhue, Associates, Architects. J. H. Wiese Company, Omaha, Contractors on first two units. Peter Kiewits Sons, Omaha, Contractors on third unit. Atlas White used for setting, back-plastering, and pointing the limestone, and for laying the four-inch brickwork backing.

A frame of harmonizing color for every brick or stone

The stately grandeur of the Nebraska State Capitol rises stone on stone, each one in a mortar of harmonizing color.

The mortar that achieved the architect's color theme will also perpetuate its beauty, for it is made of Atlas White Portland Cement. Non-staining, it will never stain the Indiana limestone which it encases.

To the mantelpiece in your home or to the stone or brick exterior, Atlas White brings the same advantages. Mixed with white sand or marble chips, it provides a pure white joint that is non-staining, a prime essential in laying all fine masonry.

More, the strength of Atlas White is as permanent as its beauty. It fully meets all the requirements of standard specifications for Portland cement.

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Yellow roses, fragrant, large, and profuse, as they grow on the Canadian-raised Rugosa Hybrid Agnes. The plant is very spiny

Come into the Garden with Leonard Barron

A YELLOW hardy rose that "registered" with me last year is the Hybrid Rugosa Agnes, which somehow or other does not seem to have won the general favor that I would accord it, possibly just because it is not a conventional rose for cutting.

Of course, it is not a rose in the conventional everyday manner. It is a Rugosa hybrid with strong rugosa habits. Its other parent being the Persian Yellow, the latent possibilities of the combination were in themselves fascinating. Both are rugged, hardy, flowering shrubs. The rugosa parent is grown easily anywhere. The Persian Yellow is more of a problem, but its yellow flowers never fail to charm.

I imagine that when the idea of combining these two entered the mind of the late Dr. William Saunders, it was the possibility of putting a yellow flower on the easily grown, ubiquitous rugosa that was the inspiration. Dr. Saunders was indeed a benevolent hybridist, and gave much to Canada during the term of his service as director of the Central Experimental Farm and Dominion Horticulturist at Ottawa, including new apples to the cold Northwest, where apples were not known before. I well remember his enthusiasm over his "creations" with the half humorous comment that "even a very poor apple was a great deal better than no apple at all." And it would be pleasant to feel that rose growers generally would plant in their gardens a living tribute to Dr. Saunders' great services by growing in their borders this Agnes of his.

The cross was made about twenty-eight years ago and the first bloom came in 1902; since when, and until it was generally distributed about four years ago, it had been watched, cared for, and critically observed in the Dominion Farm grounds, where it surely had a perfect test of its rugged hardiness. Two years ago a plant was established in the rose gardens of the Country Life Press grounds, and it flowered in 1928. It was the first to bloom after Rosa hugonis, which was in the surrounding borders. It greatly fascinated me for several reasons, but first of all for the color, a clear yellow. The flowers are full double, with an abundance of petals, and open flat. In other words, the inner petals are comparatively short. There was the further delight that the flower was fragrant, with a pronounced odor. Where it acquired this quality might be an interesting study in itself, because it isn't inherited directly from either of the stated parents. The expanded bloom is four inches across, and it is produced in lavish profusion all along the branch. Perhaps before the flower is fully expanded, the plant as a whole, regarding it as a flowering shrub, achieves its greatest beauty because the plump, rich yellow buds, just about to burst, are closely strung along the branch like golden beads.

Oh, but there is a handicap to this plant! It is spiny with a vengeance, and the flowers, produced on short stalks along the old wood, do not lend themselves peacefully to cutting. But what beautiful wreaths and sprays can be had with entire shoots after the plant has been established a season or two!

I would that we gave more attention to shrubbery roses *as shrubs and not as roses*. True, we have gone a long way along this line in the last few years, but not yet far enough. Somehow there seems to be a mental inhibition created by the word "rose," so that when a shrub, that happens also to be a rose, comes within our ken, we demand of it a great deal more than is expected of any other flowering shrub. This yellow shrubbery rose Agnes, for instance, acquired from its Persian Yellow parent the habit of producing flowers at one season only, and there are not wanting critics who hold that against the reputation of the plant if it happens to be a rose. Why should we demand of a shrubbery rose more than we do of a lilac or a forsythia, or dozens of other flowering shrubs? Maybe the solution will be to create a new popular name for these roses that are not conventional roses in the garden sense of the term. The phenomenal floriferousness over a long season of the Hybrid Teas has focused so much attention on that one quality as to obscure, I think, a great many other, equally interesting qualities of other types of roses. Undoubtedly, continuous or recurrent bloom is an added attraction, but why should its absence be a detriment?

I have always had a weakness for these shrubbery roses. I also have a weakness (which I think I share with a great many other people) in a very definite liking for yellow roses. Perhaps just because there are comparatively few. Yellow has hardly yet achieved a dominant place among the roses, but we are getting there slowly. Souvenir de Claudius Pernet, Constance, Mrs. Mabel Morse, these are in the vanguard of progress; but just the same, yellow roses are still elusive and difficult to maintain. By this very token Agnes deserves more consideration, but don't compare it with the constant crop of Hybrid Teas that come and go each year. It is not fair, for instance, to compare Agnes with the newcomer Talisman. Talisman is most sensational in color. As a winter-blooming rose it is transcendently attractive. I have yet to see, however, what it will do in the garden and it is well worth the experiment. As a rule, startling color combinations do not fit in with other things. Of itself, Talisman is lovely.

This newcomer, by the way, is also a production of the American continent. Little by little we are making headway with American roses for American gardens, and even beginning to conquer the world market, as witness American Pillar, another home product, which is the acknowledged triumphant universal climber. And Radiance and Ophelia come to mind similarly. American rose production has made rapid strides and is already standing on a plane of its own.

"LAUNFAL"

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Full-grown trees can be moved by experts in tree transportation . . . hundreds of miles if necessary . . . and without injury. Planted on your property, they will save a wait of at least 20 years for full development. Lewis and Valentine have moved and replanted, without loss of vigor, some of the oldest and largest specimens in this country.

Study the picture to the right. First is "Launfal," Villa Nova estate of Clarence H. Geist, Esq., before the genius of modern landscape artistry and engineering had worked its witchery. At the bottom is the same house. Over five miles of rough country road, through a tunnel scarcely 25 feet wide, the two branching elms were drawn . . . without injuring a limb . . . with the all-essential massive ball of earth intact. Such is the care taken and such the high state of perfection to which Lewis and Valentine have developed the science of tree transportation and transplanting.

Look at the soil ball at the base of the tree in the central illustration. By cutting only six inches of earth from the radius and six from the depth, half the labor cost could have been saved. But the health of the tree would have been jeopardized. For every tree that Lewis and Valentine move, the dimensions of the soil ball are accurately calculated, based on observations carefully checked over a period of many years.

Through their national organization of expert assemblers, Lewis and Valentine can furnish you with the choicest of plant materials in unusual variety for immediate landscape effects. For "Launfal," 65 full-grown specimen trees and many carloads of other choice plant materials were assembled from a radius of 1200 miles. All are in as thriving a condition as before transplanting. An organization with offices in principal cities east of the Mississippi is at your service.

If you are interested, send for our illustrated brochure, "Modern Landscape Engineering," showing what we have done for other estates. Better still, mail us photographs of your property—or let us photograph it. We will then submit a picture of your home as it would appear if our plans were fulfilled. This service will not obligate you in any manner.

At top—"Launfal," Villa Nova estate of Clarence H. Geist, Esq., before Lewis and Valentine were asked to plant full-grown trees
Center—With special equipment, trees 3 feet or more in diameter and 50 to 100 feet high can be moved and planted
At bottom—This is "Launfal" one year after the elms in the foreground had been planted

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Tumbling Team—Davey Institute of Tree Surgery, 1928-29. Davey Tree Surgeons are athletic types. They are carefully selected with the idea of physical fitness. The nature of the work and their training make them more so. In addition to intelligence and character, they have physical energy: that is why they are diligent workers

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Just for the moment, think of the most valuable tree on your place. Suppose it is starving. Wouldn't you, in self interest, insist upon scientifically trained experts who know what to feed it, and how, and when—without guessing or experimenting?

If this priceless tree is decaying in the trunk or limbs, and is growing steadily weaker, liable at any moment to break off or break apart in any high wind, wouldn't you entrust its treatment only to men with proven scientific knowledge and real personal skill?

If *anything* is wrong with that tree—and dozens of things might be wrong, because it is a living, breathing organism—wouldn't you demand reliable experts who are trained to diagnose tree troubles? Certainly proper treatment cannot be given without correct diagnosis.

You can trust Davey Tree Surgeons with a feeling of confidence and satisfaction. They are carefully selected and reliable men. They are thoroughly trained and have real demonstrated skill. They are educated scientifically in the Davey Institute of Tree Surgery, the only school of its kind in the world. They know how to diagnose the ailments of trees. Their knowledge and skill are based upon a half century of Davey experience. They are backed by a responsible business organization.

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